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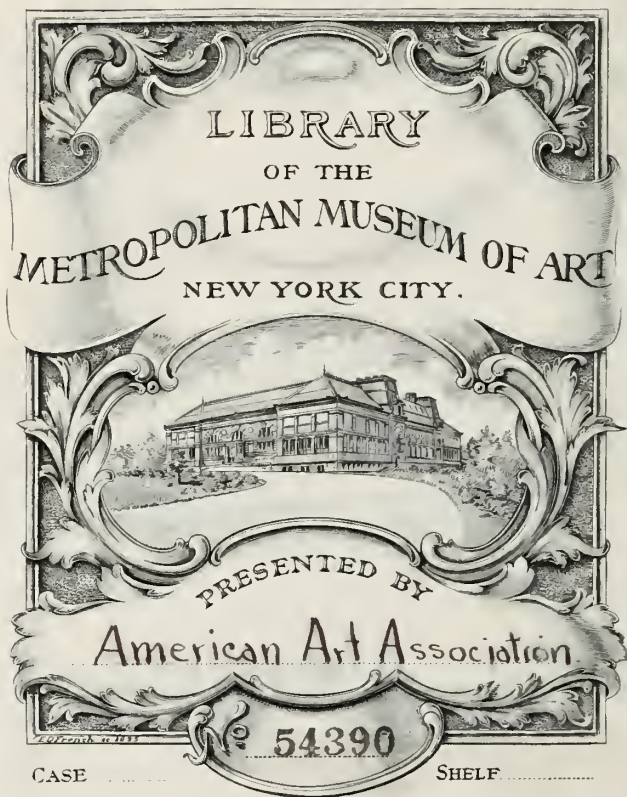


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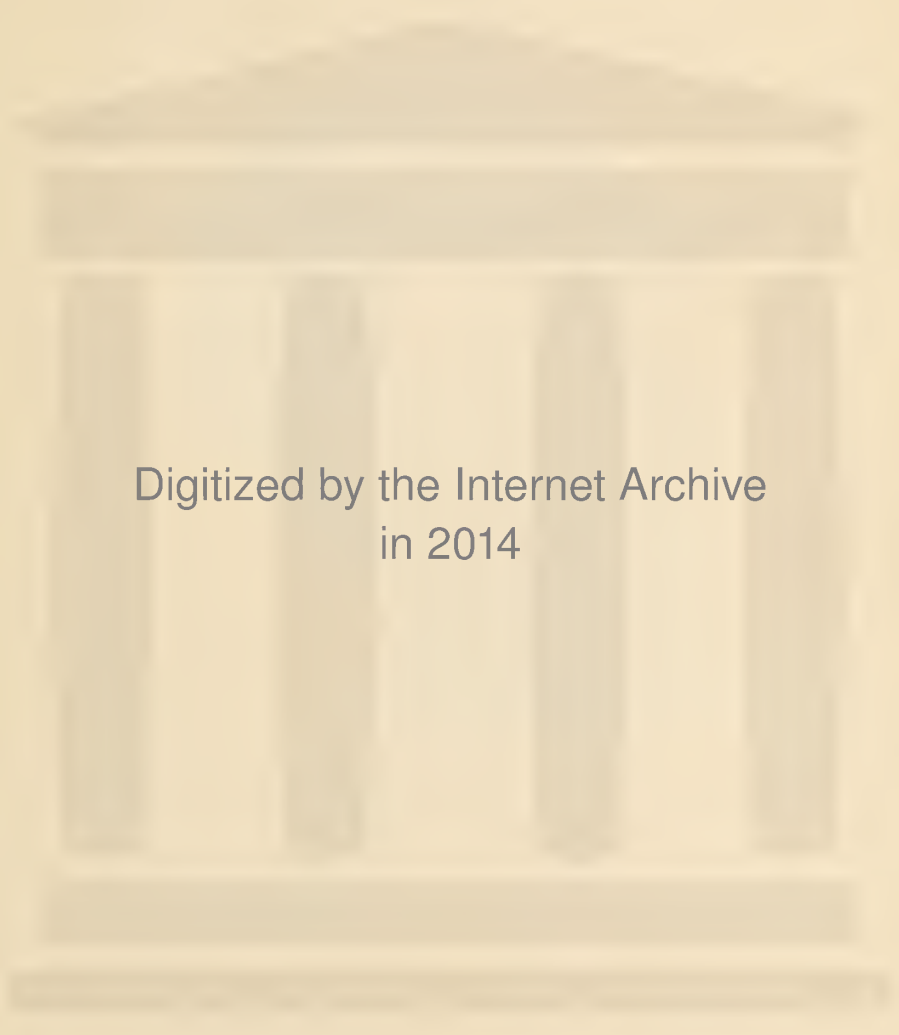
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# EUROPEAN ARMS AND ARMOR

MAINLY XV-XVII CENTURY



*NEW YORK* • *MCMXXVI*  
AMERICAN ART ASSOCIATION  
INCORPORATED







EUROPEAN ARMS AND ARMOR  
*Mainly XV · XVI & XVII Centuries*

*Including Artistic and Rare Specimens from*

∞ PRINCELY ∞

PROVENIENCE



NEW YORK

AMERICAN ART ASSOCIATION · INC

1926



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9. GUARANTY. The American Art Association guarantees that each and every lot in the present sale has been fairly and accurately described. And the buyer is allowed whatever time is needed in order to verify descriptions as given in the catalogue. The guaranty does not, however, cover ordinary repairs, e. g., mending portions of armor, restrapping, riveting, replacement of buckles, or retouching black armor when the color has been cleaned away: or mending, or even replacing grips, or strings. Dates here given are approximate: before each year number the word "about" is understood.
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*These conditions of sale cannot be altered except by the  
auctioneer or by an officer of the Association*

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*  
AMERICAN ART ASSOCIATION · INC  
*Managers*

# CATALOGUE



## *Preliminary Note*

THE present sale contains sixteen lots which are traced to the royal armory of Dresden and formed part of the personal or state equipment of the Saxon rulers of the late XVI and the early XVII century, at an epoch when the court of Christian I, Christian II and Johann George was perhaps the most luxurious in armor and arms of any kingdom of Europe. Together with them are nine lots which belonged to an ancient armory of a member of the family of Saxe-Weimar; four lots which formed part of the collection of Prince Carl of Prussia; about twenty-five lots of miscellaneous provenience; all of the above to be identified separately in the present descriptions.

The remainder of the collection (261 lots), whose origin is here not specifically noted, is of princely provenience and is now received by the American Art Association for public sale. These objects were catalogued many years ago by Dr. Camillo List, Custos of the Imperial Collection of Armor at Vienna, whose identifications have been freely translated in the following pages.

An unusual feature of the present catalogue is this,—that of four-fifths of the objects no pedigree is given, tracing them to various collections through the sales of the past hundred years,—as, it may be recalled, was done in the case of numerous arms in the Keasbey collection dispersed by this Association in 1924 and 1925,—incidentally, without even then tracing many of them back to their original source. The present objects, on the other hand, have been derived directly from their primitive "habitat," so to speak.

The authenticity of the objects in this sale, then, is expressly guaranteed by the American Art Association, and the present descriptions may be accepted as just and accurate (*cf.* guaranty on p. 9).

That ancient armor and arms of high quality are among the most zealously sought for and the rarest of art objects needs no present discussion. In the latter regard a review of catalogues of public sales demonstrates there have been in the United States no more than a dozen auctions of especial interest during the past sixty years. And a similar review of these catalogues makes it clear that the present collection is preeminent in certain directions, viz., it contains:

I. The most complete series of early guns and pistols of high artistic merit,—some of them unexcelled for their period in any of our collections, public or private. In numerous instances the preservation of these objects is complete, even to the original bluing of barrels.

II. Excellent specimens of enriched armor, including a gilded and engraved Saxon morion of 1590 from the atelier of Pfeffenhauser, an engraved and gilt morion of the state guard of Christian II, no less than five richly etched morion-cabassets, all of different types, of 1550-1580, and a princely corselet with its red-satin garniture of the time of Marlborough.

III. Several Gothic pieces of high interest, including a graceful and well preserved salade of the late XV century: a splendid knightly sword of similar date, with ajouré pommel, well nigh unique in retaining a rich scabbard.

IV. A series of early types of cannon, the like of which, for over a century at least, has never appeared in a public sale, not here only but abroad,—for artillery in the nature of things was governmental property and was rarely sold. Indeed, few ancient arsenals possess the certain types of cannon, with their original carriages, which are here represented.

V. Among its suits of armor a three-quarter suit for a youth, together with several excellent early harnesses.

VI. A group of hunting arms of high quality, guns, boar spears, crossbows.

VII. Types of halberd, including many richly etched, and a number gilded, some of which are apparently not represented even in the most important public museums of Europe.

VIII. Rapiers of the XVI-XVII centuries whose hilts are richly engraved, gilt and sculptured, and in excellent condition.

IX. Actual gear of ancient warfare or of hunting which has not before, or rarely before, been offered at public sale, *e. g.*, cases in which early ammunition was carried, a princely gun-chest, an early folding camp-stool, holsters for early pistols, XVII and XVIII century bullet molds and gauges, XVII century glass hand-grenades, and, of similar period, "cartridges" of grape-shot. Also XV century "crowns of flame" which were tossed like quoits from the castle wall at the heads of attacking soldiers, or defenses of chain mail for the groin, or a superb XVI century Venetian leather-covered shield richly decorated and unfaded.

X. Authentic specimens of the workmanship (see List of Artists Represented) of about a hundred artist armorers, including some of the worthiest names in Germany, Austria, Italy, Spain.

XI. Arms and armor of high provenience. Polearms of the state guard of Maximilian II, of Saxon Electors, of the Emperor Ferdinand, of the princes Liechtenstein, of Maria Theresa and of Francis I: swords, pistols, morions of the court of the Saxon electors August, Christian I, II, Johann Georg I, II: pistols of Charles III of Bourbon: shield of the state guard of Prince-Archbishop of Salzburg: pennon shafts, guns and pistols blasoné with arms of many quarterings, a number of which are here identified.

It goes without saying that the present sale merits the attention of all who are interested in this important field of *objets d'art*.

*American Art Association, Inc*

## ERRATA

### *Lot*

- 11A. Read "early" instead of "second half."
- 45. Include cut of mail-sleeve at bottom of page 23.
- 57. Read "Archeológico."
- 100. Inscription Mauschi belongs to Lot 180.
- 105. Instead of "single plate" read "two plates."
- 142. Read "for" instead of "by."
- 181. Locks signed (inside): *Arquasanta. Pieroantonio Palombini.*
- 190. Signed: *I. Georg Ertel à . . . .*
- 192. Signed: *Johann Lobinger in Wien.*
- 203. Mark printed above lot.
- 208-9. Rubbing of lock-plate under 208 to be transferred to 209 and vice-versa.
- 225A. Read 255A (p. 96)
- 230. Blade reground.
- 241. After "representing" add "his queen and."
- 248. Signed: *Ditriche Nushauer* and poinçon.
- 260. Omit.
- 310. Invert mark.



# I N D E X



## FIRST SESSION

|                                                   | Lots    |
|---------------------------------------------------|---------|
| POLEARMS . . . . .                                | 1-27    |
| PISTOLS . . . . .                                 | 28-41   |
| MAIL . . . . .                                    | 42-49   |
| CROSSBOWS, QUIVER . . . . .                       | 50-56   |
| SWORDS . . . . .                                  | 57-74   |
| GUNS . . . . .                                    | 75-101  |
| HELMETS . . . . .                                 | 102-122 |
| PENNON STAVES, CARROUSEL LANCES, FLAGS . . . . .  | 123-132 |
| CROWN OF FIRE, BIT, MACE, SPURS, SHIELD . . . . . | 133-138 |
| ARMOR . . . . .                                   | 139-146 |
| MODELS OF CANNON . . . . .                        | 147-153 |
| MISCELLANEOUS OBJECTS . . . . .                   | 154-160 |

## SECOND SESSION

|                                                                                          | Lots         |
|------------------------------------------------------------------------------------------|--------------|
| ACCESSORIES OF FIREARMS, POWDER HORNS, GRENADES, GAUGES,<br>FORK, STOOL, CHEST . . . . . | 161-172      |
| HUNTING SPEARS . . . . .                                                                 | 173-177      |
| GUNS . . . . .                                                                           | 178-214      |
| GOthic ARMS AND HEADPIECE . . . . .                                                      | 215-232      |
| PISTOLS . . . . .                                                                        | 233-242      |
| CANNON AND WALL PIECES . . . . .                                                         | 243-267      |
| ROYAL SAXON ARMS AND CASQUES . . . . .                                                   | 268, 269-292 |
| OTHER ROYAL OBJECTS . . . . .                                                            | 293-300      |
| ARMOR . . . . .                                                                          | 301-311      |



SALE AT THE AMERICAN ART GALLERIES  
European Arms & Armor

NOVEMBER 19 & 20, 1926



To save time and to prevent mistakes each purchaser will oblige the management by filling in this slip and handing it to the record clerk or sales attendant on making the first purchase.

Purchaser's Name \_\_\_\_\_

Address in Full \_\_\_\_\_

Catalogue Number \_\_\_\_\_

Amount of Deposit \_\_\_\_\_

AMERICAN ART ASSOCIATION · INC · *Managers*



## FIRST SESSION

Friday November 19, 1926 at 2:30 p.m.

*Catalogue Numbers 1 to 160 Inclusive*

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### POLEARMS

1. HALBERD *South German, 1600-1650*

30. — Apex wide, leaf-shaped; blade rudimentary; beak three-pointed, bears mark of heart enclosing three dots.

2. HALBERD *Austrian, Early XVII Century*

25. — Blade acutely crescentic; beak three-pointed.

3. SPONTOON *Austrian, XVII Century*

20. — Blade of moderate weight, diamond-shaped in section, sharp cornered, with sub-spherical ornament below; transverse arrêt.

4. HALBERD IN LATE GOTHIC STYLE *Tyrolese, About 1540*

40. — Wide blade bears a cross formed by lines of perforations.

5. RUNKA *North Italian, First Half XVI Century*

60. — Unusual form, having the lateral prongs turned backward and developing additional prongs along the side of the blade culminating in lappet-shaped processes.

[PLATE I]

6. SPONTOON *French, 1650*

35. — Blade decorated with late renaissance scrolls and husks incised and stamped around central medallion representing helmets, flags, drums and swords. A beautifully decorated arm in excellent condition; it was at one time silvered *en plein*.

7. SPONTOON *French, 1650*

30. — Companion piece to the foregoing, representing in central medallion Virgin and Child surrounded by panoply of helmets, flags, drums and swords.

8. HALBERD *German, XVI Century*

35. — Blade and beak decorated with perforations.

9. HALBERD *German, 1500-1550*  
 50.- Apex of blade triangular in section. Late Gothic form. Good lines and workmanship.  
 [PLATE I]
10. HALBERD *Austrian, Beginning of XVII Century*  
 50.- Narrow crescentic blade; beak three-pointed.
11. OFFICER'S HALBERD *Austrian, Mid-XVIII Century*  
 Apical blade ovate on baluster rod; blade and beak in single plate passing through steel shaft; blade with convex cutting border, bearing ajouré crest of Liechtenstein; beak rounds downward.  
 110.-  
 [PLATE I]
- 11A. OFFICER'S HALBERD *Austrian, Second Half XVIII Century*  
 25.- With wide apical blade and broad abruptly down-turned beak.
12. OFFICER'S SPONTOON OF THE CIVIC GUARD OF PRAGUE *First Half XVIII Century*  
 90.- Blade of this arm is *ajouré*, showing in lower element head and wings of cherub, and in a heart-shaped ornament in the blade is engraved castle and portcullis of arms of Prague.
13. FAUCHARD *Italian, Late XVI Century*  
 Blade of great length (34"), with single lateral prong; chased in basal third with a design of strapwork, foliation, arabesques and medallion. Such a blade was probably parcel-gilt and blued.  
 170.-  
 [PLATE I]
14. RUNKA *North Italian, First Half XVI Century*  
 50.- Fine head, heavy apex diamond-shaped in section, file work at base.  
 [PLATE I]
15. OFFICER'S HALBERD *Austrian, Late XVIII Century*  
 Blade and beak forming slender plate which is passed through baluster-base of the blade (apex) of the halberd,—a condition occurring also in American halberds of that date. Blade and beak with silhouetted perforations.  
 30.-
16. HALBERD *Austrian, Early XVII Century*  
 25.- Blade narrow, crescentic; beak three-pointed.
17. RUNKA *Italian, XVI Century*  
 80.- Excellent blade decorated with punched design showing scrolls and foliage.  
 [PLATE I]

18. HALBERD *Austrian, 1700*  
Beak large, hook-shaped; blade small, with cutting edge rounded;  
pair of upbent prongs as base of head.
15. 19. LANGUE DE BOEUF *Probably Genoese, XVI Century*  
Blade with mark and decorative rosette.  
30. — [PLATE I]
20. PARTISAN *Italian, Dated 1632*  
Present specimen of the type said to have been borne by State  
Guard of Lucca. The blade is finely engraved with foliation, medal-  
lions and inscription *Pro aris et focis . constanta et sincera . pro*  
*cristo et patria . fide sed cui vide . anno 1632.*  
120. — [PLATE XLIV]
21. HALBERD *Austrian, XVI Century*  
Wide crescentic blade and drooping beak.  
20. —
22. PARTISAN *S. German, End XVI Century*  
Head leaf-shaped developing numerous lobes upturned and down-  
turned. Baluster neck, with sharp ridges and facets. Good work-  
manship.  
25. — [PLATE I]
- 22A. HALBERD *Italian, Early XVI Century*  
Head with short quadrangular apex; wide blade with straight cut-  
ting edge and toothed border; beak curiously high in position, with  
toothed border.  
40. —
23. GUI SARME *Italian, Early XVI Century*  
Well preserved specimen; bears mark of armorer.  
60. —
24. PARTISAN *Italian, Late XVI Century*  
Base of blade pictures by chisel and punched work mascaron, medal-  
lions and heraldic beasts in frames of renaissance strapwork. This  
partisan was at one time gilded *en plein*, traces of which appear at  
various parts of blade.  
90. — [PLATE XLV]
25. GUI SARME *North Italian, Early XVI Century*  
Remarkably preserved, and of high quality. Decorated throughout  
basal half of its blade by punch work in foliation and medallions.  
Especially noteworthy is the crisply filed depression which sepa-  
rates basal region of blade and beak. Armorer's mark present.  
80. —
26. HALBERD *German, Late XVI Century*  
Blade and beak ornamented with perforations.  
25. —

27. CHAUVE-SOURIS

*Italian, Early XVI Century*

70.— Well preserved specimen of this rare bat-shaped blade. With deeply filed ridges and angles.

[PLATE I]

PISTOLS

28. FLINTLOCK PISTOLS (PAIR)

*Austrian, 1760*

80.— Barrel of high quality, richly poinçonné with cross, six fleurs-de-lys, elaborate monogram under crown and animal (dog?); original bluing. Lock bears signature *Marcus Zelner in Wienn*. Stock of walnut burl carved in low relief and mounted in brass gilded; at butt grotesque mask sculptured in bold relief; on escutcheon plate a blason showing under a five-pointed crown a stag courant and, as crest, a demi-stag rampant, arms of the noble family Atzel of Siebenbürgen.

*Note:* Similar specimen in Dresden Gewehrhammer.

[PLATE II]

29. FLINTLOCK DOUBLE-BARRELED PISTOLS (PAIR) *German, 1770*

120.— Barrels superimposed with separate frizzen, bearing inscription *Wolfgang Schirmer à Bamberg*; original bluing; barrels rotate into place after releasing anterior spring which forms part of the bronze trigger guard. Lock with engraved ornamentation in late baroque scrolls and medallion picturing stag; mountings of stock of brass closely engraved with late baroque foliation.

WOLFGANG SCHIRMER A BAMBERG

[PLATE III]

30. FLINTLOCK PISTOLS (PAIR)

*German (?), About 1700*

240.— Interesting pair of pistols entirely mounted in steel. Barrels unscrew. Butt formed in halves braised together. All plates well rounded, providing smooth surface everywhere. Stock decorated with flowers and acanthus. On breech a princely crown with stamped monogram C.L. On breech-flange the maker's name, Jean Ent-Zinger.

[PLATE III]

31. FLINTLOCK PISTOLS (PAIR)

*German, 1770*

80.— Barrels arranged side by side, bearing serial numbers 1-4; their decoration includes file work in bands and delicate foliation. Butts carved in shallow design of late baroque ornament; mountings of brass; on escutcheon the initials C. F. v L (iechtenstein).

[PLATE II]

32. FLINTLOCK PISTOLS (PAIR)

German, 1730

Admirable pair of heavy rifle barrels which in section are octagonal; at breech the poinçon *Wiesental* under a star and the initials I.A.H. above a star and a running horse. Locks deeply engraved with a design of horsemen in combat. Mountings of brass richly sculptured, showing cavalry combats, late baroque strapwork, masks as terminal rosettes, and escutcheon with goddess. Stock enriched by baroque carving. Metal base of butt detachable, with bayonet catch, so that a gun-stock could be used if necessary. They were evidently service pistols for officer of high rank.

[PLATE III]

33. FLINTLOCK PISTOLS (PAIR) *Styrian, First Half XVIII Century*

Length 22". Decorative barrel blue, damascened in gold and sculptured with inset medallion of Diana; bears the signature *Scheffl in Graz*, and on deeply inset copper plaque a lion bears in sinister paw a pyramid under princely crown. At base of barrel initials I.C.Ch., which probably means Johan Carl Churfurst Prince von und zu Liechtenstein, for on the escutcheon behind the mark appears the blason of the Liechtenstein with supporters. Lock richly incised, bearing again the signature of the maker *Scheffl in Graz*; lockplate engraved with horseman discharging pistol at running stag; attendant follows on horseback with two stag hounds in leash. Stock of walnut with brass gilded mountings chiseled in rich strapwork and interlaced scrolls of the late seventeenth and early eighteenth century.

[PLATE III]

34. FLINTLOCK PISTOLS (PAIR)

German, 1760

Barrels of real Damascus, richly damascened in silver at breech poinçonne in Turkish character, giving name of Oriental maker. Lock signed *Joseph Wistaller in Baden*, and decorated with marginal scrolls and foliation. Butt of walnut carved in low relief with baroque ornament; mountings in silver, carefully engraved throughout.

[PLATE II]

35. DOUBLE-BARRELED FLINTLOCK PISTOLS (PAIR) *English, 1790*

This pair of silver-mounted double-barreled holster pistols of rich quality was designed evidently for special order, the complete achievement, with griffin supporters of the former owner, appearing ajouré in silver and set into stock opposite the lock (Montagu family). On escutcheon appears crest of griffin's head surrounded by Garter under crown of five points. Barrels one above other furnished with double frizzens and rotating into place on release of

[Continued]

35. *Concluded*

spring at end of trigger by pushing upward trigger guard. In addition to this the barrels may be rotated downward from basal hinge, probably for convenience in traveling. All metal parts sparingly enriched with delicate bands of pearls, flowers and foliation; at basal support of breech the ornament in Adams style gives us closely the date of this object, as also shape of rosette at butt. Both barrel and lockplate bear the signature of the maker *Barbar*.

*Note:* These fine pistols unquestionably belonged to the Duke of Manchester of the period.

[PLATE II]

36. SHORT FLINTLOCK PISTOLS (PAIR)

*English, 1747*

60.—

Barrel unscrews, bearing at base the signature *Robt Toope fecit London*, and at the base of lock spring *Willm Sitlington 1747*, with marks of Armourers' Company and the numbers 1 and 2. Butt slender and short, of walnut, enriched with escutcheon plate and butt-plate in silver, the latter a grotesque mask, open-mouthed, boldly developed; also silver plate decorated with trophies inlaid on side opposite lock. Length 12.5".

[PLATE II]

37. HIGHLAND PISTOLS (PAIR)

*Scotch, Mid-XVIII Century*

600.—

Length 8.5",—among the smallest, therefore, of known specimens of Highland pistols. Lock bears the inscription *T. Murdoch* (of Doone). Barrel and stock closely engraved with decadent Celtic foliation alternating with bands of different patterns. In the rounded butts rosette-shaped decoration appears where silver inlay has been used. Much of original bluing of these fine pistols is retained. It is believed that the present arms formed part of the war-gear of a Scottish officer who served in the command of one of the Princes X in his ancient castle.

[PLATE VI]

38. DOUBLE-BARRELED FLINTLOCK POCKET  
PISTOLS (PAIR)

*English (?), 1780*

140.—

Total length 5.5"; barrels rifled, 2.25" long. Separate from one another in outer half; basal region includes lock and is richly engraved with panoplies and foliation. Box-like handle covered with

[Continued]

38. *Concluded*

plates of silver and decorated with chased ornamentation which includes late eighteenth century rococo borders and frames, also panoplies.



39. SELF-CHARGING FLINTLOCK PISTOL    *German (?)*, *About 1700*

450. Barrel whose section alternates,—octagonal, square, octagonal, sixteen-sided, and round. Lock of early type with curious safety attached on the outside of the lockplate from flange at base of hammer; this region of hammer and lockplate decorated with a design of tulips and foliation, with a similar design occurring on the steel mounting of the butt. In this pistol a curious and very interesting system of self-loading is developed which provides from reserves in the stock, front and back, bullets and powder for half a dozen shots. The loading mechanism is operated from the trigger guard, which is released by a spring behind the trigger; by throwing open this trigger guard to the right, the hammer is reset, the frizzen dropped into place, and at the same time two cylinders are rotated in the base of the barrel, as can be seen outwardly by the rotation of two screwheads and rosettes: by the rotation of the hinder cylinder a passageway is opened so that powder passes from handle into the base of barrel; by similar device, causing a rotation of anterior cylinder, bullets are passed into position in front of the charge. The closing of the lever causes the hinder cylinder next to serve as a breech block, and to open the anterior cylinder so that the bullet and powder come together; a small opening in the rosette surrounding the hinder cylinder is probably associated with the priming pan. It appears that during this operation the thumb of the user must cover the outer opening in the stock through which the bullets were passed into the reserve chamber. This highly ingenious pistol bears the signature *Jean Pail Cleff*. Length 20".

*Note:* No other specimen of this type of pistol is known to the editor.

[PLATE IV]

40. FLINTLOCK PISTOLS (PAIR)

*Austrian, 1740*

60.—

Barrel decorated by file work in bands and coil, deep poinçon gilded bearing the name *Coma*; original bluing. Lock signed *Felix Meyer in Wienn*, enriched with engraving in whose design a galloping horse rides over a fallen soldier in pursuit of a runaway on whose shoulder one notes an empty holster. Walnut stock carved in low relief with baroque tracteries. All metal mountings in bronze-gilt designed and carried out with uncommon skill; on escutcheon the arms of Liechtenstein under Electoral crown. In the companion piece the lock is of earlier date and signed *Georg Keiser in Wienn*, who, b. 1647, d. after 1734, was a well-known gunsmith of the Imperial Court.

[PLATE III]

41. RICHLY ORNAMENTED SNAPHAUNCE PISTOL

*Italian, Late XVII Century*

180.—

Barrel circular in section save in region of lock where it develops longitudinal bands with alternate transverse file work, depressed, with curious additional ridges in the hinder portion; here appears the signature *Maffeo Badille*. Lock of Brescian type ingeniously sculptured, especially rich in its decoration at base of hammer and frizzen. Numerous metal mountings of stock are tastefully sculptured in steel. Especially delicate is design of trigger and trigger guard. Metal grip for belt or holster is present.

[PLATE III]

MAIL

42. SHIRT OF MAIL

*European ?, (XVII?) Century*

70.—

Of fine quality. Links .25" in diameter. Rings well forged and riveted completely through, which is unusual in European hauberks. Long sleeves; lacks collar; opens in front; weight 10.5 lbs.

From a private collection in Paris, as the mounting of a suit of plate armor.

43. SHIRT OF MAIL

*German, XV or XVI Century*

200.—

Diameter of rings .45", save in neck region, where smaller links occur (.25"). Links of this mail are formed in the earlier manner, as in Gothic mail in general, slightly round on the inside of the shirt and flat on the outside, with eminences only of moderate height where the riveting was effected. Sleeves lacking. Latten rivets at neck in two rows. Weight 13 lbs. In splendid preservation.

From the armory of a member of the Saxe-Weimar family.

44. SHIRT OF MAIL

*European ?, XVI-XVII Century*

80.- With arms complete. Formed of riveted links nearly .3" in diameter. Sleeves of moderate length; opens down the front and was probably laced to the costume beneath. With it was probably worn a separate defense for the neck. Weight 10 lbs. Enriched with numerous rows of latten riveted links at cuffs, throat and skirt. From the antiquary Bachereau in Paris, who obtained it as part of the mounting of a suit of plate armor.

[PLATE V]

45. SLEEVE OF MAIL

*German, XVI Century*

50.- Formed of riveted links. 1.5" in diameter. Weight nearly 4 lbs. In excellent preservation.

Note: Sleeves of this kind were worn with complete armor as a defense for the armpit and elbow region, when they were laced in position on the costume worn with plate armor. One recalls such an arrangement in Moroni's contemporary "Portrait of a Cavalier" who has laid aside his plate armor in order to fence.

46. GROIN DEFENSE, OR BRAYETTE *German, XVI Century or Earlier*

45.- Formed of heavy rings .30" in diameter. Weight 44 oz. In perfect preservation.

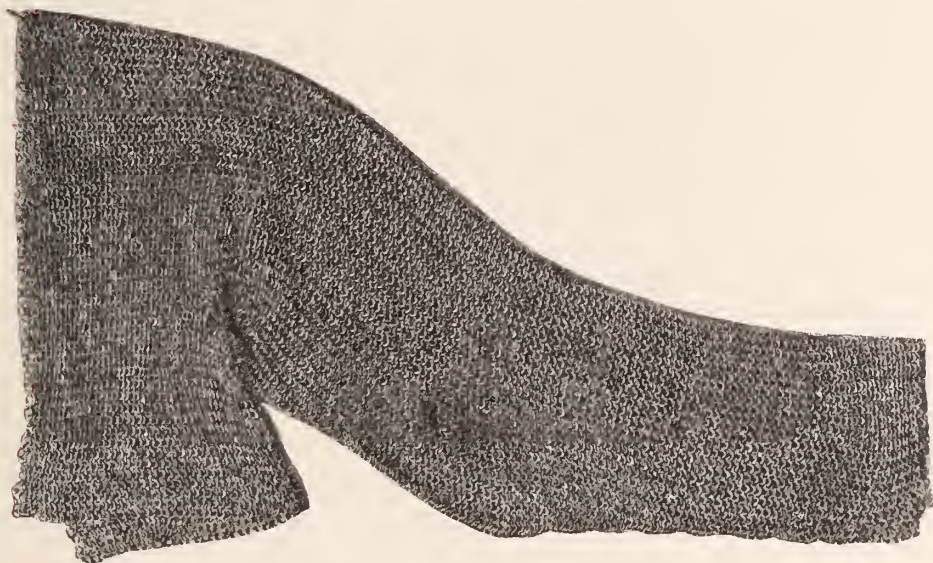
Found with other pieces of mail hanging in the eaves of castle.

[PLATE V]

47. SLEEVE OF CHAIN MAIL

*German, XVI Century*

50.- Formed of riveted links .4" in diameter, the outer border of sleeve being formed of two rows of latten rings; in the latten rings, riveted and solid links alternate. Weight 72 oz.



- 70.— 48. SHORT CAPE, OR STANDARD OF MAIL *German, XV Century*  
Links nearly .5" in diameter, of Gothic form; smaller links, however, in collar region, where the two outer rows are of latten, the uppermost of small diameter (.25"). Collar itself is made up of eleven rows of slightly smaller and heavier links. Weight 60 oz. Rare object.

[PLATE V]

- 40.— 49. SLEEVE OF MAIL *German, XVI Century*  
Formed of small riveted links (about .2" in diameter); sleeve's inner and outer borders made up of five rows of latten rings. Weight 5 lbs.

## CROSSBOWS

- 30.— 50. SLUR BOW *German, XVIII Century*  
For target practise; butt enriched with plates of engraved bone.

- 50.— 51. PRODD *German, XVII Century*  
Entirely of steel, with cord complete. Stock decorated with punch-work and plaque of bone. Large model (Ganze Ruestung).

Note: This, with lots 54, 55 represents the complete series of sizes of prodds.

- 60.— 52. QUIVER *Venetian (Balkan?), Late XVI or Early XVII Century*  
Cylindrical, 28" long. Of morocco tooled in Mohammedan designs and polychromed; of fine quality, suggesting the book bindings of the period. The workmanship suggests the quiver of the family Capece-Galeota (Naples), preserved in the Metropolitan Museum of Art. In this quiver are retained a number of arrows, European in character, intended for a compound bow of the period.

[PLATE XVII]

53. CROSSBOW À JALET

*German, XVII Century*

95.— Shaft of pearwood strengthened with steel bands; near trigger-guard a dragon charming a bird. Metal mountings with late renaissance ornaments.

54. PRODD

*French, XVII Century*

65.— For child. Armorer's mark. Stock decorated with punched work and bone plaque. Viertel Ruestung.

55. PRODD

*German, XVII Century*

120.— Companion piece to lot 54 but of "half size" (Halbe Ruestung).

56. CROSSBOW

*South German, Dated 1570*

250.— The present specimen is complete, with original cord and tackle. Shaft has its upper and lower surfaces veneered with bone from tip to tip; on sides of shaft between marginal plaques, engraved with leafwork and roping, appear hunting-scenes inlaid in bone,—this in decidedly earlier manner than suggested by date near end of crossbow; it may be even as early as first quarter of sixteenth century,—bear witness treatment of foliation, costume of huntsman, and posture of stag and hounds as herewith pictured. Accompanying the crossbow is a winder of the period bearing a poinçon enclosing a large letter S.



## SWORDS

### 57. SHORT SWORD OR FALCATA

*Iberian, Mid-IV to End of I Century B.C.*

130.-

Blade bolo-shaped, provided with parallel lateral grooves which extend nearly to tip of blade. Handle forms almost a loop for the hand, the pommel region developing around the little finger in the form of horse's head. Grip region was originally covered with separate plates of ivory or wood whose thickness is indicated by rivets still remaining.

*Note:* Swords of this kind are known from tombs on the coast of Spain especially from region of Barcelona southward. Specimens of this quality and degree of preservation are found in the museums of Barcelona, Paris (Pauilhac), British Museum, and Hispanic Society of New York. Best example is in Museo Archeológico, Madrid. Cf. Sandars, H., *Weapons of the Iberians*, *Archaeologia*, 1913, V. 64, 205-294, 12 pls. and bibliography.



### 58. CALENDAR SWORD

*South German, 1590-1610*

475.-

Double-edged blade of Damascus style, beautifully etched with the names of the saints of each day of the year. The months are given their Latin names and separated by the signs of the zodiac. Preservation excellent. Hilt damascened in silver and gold with foliation and silver pegs laid down on a closely-scratched field.

*Note:* Calendar blades date from the sixteenth and seventeenth century. They enabled their possessor to know at a glance to which saint he should especially appeal on a day of danger. Authentic specimens are rare. Five are known in American collections,—one formed part of the Carlton Gates collection in Yonkers; two are in the Metropolitan Museum of Art; a fourth exists in a private collection at Riverdale, and the fifth was sold in 1924 in the Keasbey Collection.



[PLATE VI]

## 59. SWORD

*Italian, 1500-1525*

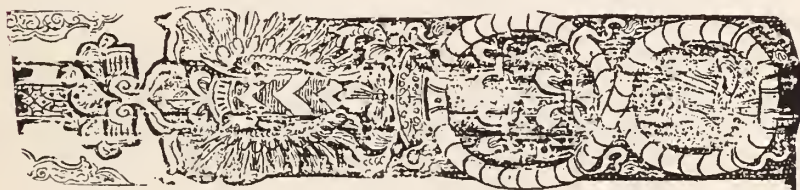
260.- Broad, double-edged blade, flatly hexagonal in section, with slight median grooves at base flanked in the region of the ricasso with two shallow marginal grooves; ricasso hollow on the side of the branch to form support for finger. Pommel a widely developed scallop shell; guard of flattened elements which develop high, crisply filed borders. All parts richly decorated with etched design in the manner of the decorators of blades of cinquedea, traces of gold indicating that the guard and pommel were originally fully gilded. An especially rare feature of this early sword is the development of elements which sweep from the hand in the manner of swept-hilted rapiers; in this case these elements are developed from the tips of the quillons, the longer of which passes over the back of the hand and is applied to the side of the branch, but without fusing; the other quillon passes in the opposite sense over the knuckle of the fore-finger and is opposed to the anneau. This is apparently the earliest type of swept-hilted rapier. Length 44".

[PLATE VI]

## 60. STATE SWORD

*Augsburg Workmanship, 1560*

390.- Base of blade, guard and pommel richly gilded. Broad, double-edged blade with wide median groove extending almost entire length, flanked by two narrow ones; at base heraldic bearings with crown, including the French lilies, chevrons, and a quartered shield bearing 1. the three English leopards; 2. three fleurs-de-lys; 3. four crosses of Malta; 4. barry. Adjoining the guard appear medallions of personages; quillons long and narrow, circular in section, bearing spherical terminals and numerous rings; pommel an inverted truncated cone. Original wire-wrapped grip. Length 50".



[PLATE VI]

## 61. OX-TONGUE SWORD

*Italian (or Spanish), XVI Century*

80.- Blade with three flattened grooves, of which the median extends only part way down the blade, the others continuing to the tip. Guard with short quillons drooping inward to the blade and provided with a small scallop-shaped eminence serving as an anneau; pommel *ajouré*, with urn-shaped median element enclosing tang,—the pommel, while of the period, evidently a substitution.

From the armory of a viceroy of Sicily, in Palermo.

[PLATE VI]

## 62. RAPIER

*Italian, First Half XVI Century*

650.-

Blade tapering acutely; decorated with recessed panels from base to point, 108 of these occurring in pairs, diminishing in size towards the point of the blade; each panel bordered with file lines; at the base of blade damascened tracteries in the Venetian manner. Hilt with pas d'ane; anneaux and branche heavy and short; pommel pear-shaped; all elements developing silvered ornaments in foliation, strapwork and rosettes against a niellé background. A sword of high quality, presenting a type of ornamentation of the blade of the rarest and costliest type, a fashion well-known in falchions, but rarely in rapiers.

[PLATE VII]

## 63. RAPIER

*North Italian (?), XVII Century*

1025.-

Blade of extraordinary workmanship and form, its section a parallelogram with bluntly ground edges; ricasso gilded, bearing the poinçon of a crowned bull (Borgia?). Hilt of steel richly sculptured with classical subjects; pommel with Centaurs and Lapithae, sea monsters and mermen; the quillons short, sculptured as caryatides. To this beautiful and richly designed hilt the heavier blade has obviously been added.

From collection of Prince Carl of Prussia.



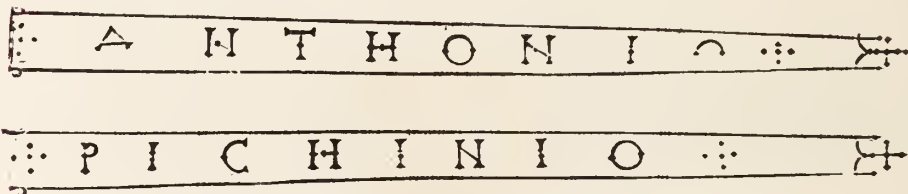
[PLATE VII]

## 64. DRESS SWORD

*Saxon (?), Mid-XVI Century*

200.-

Blade wide (1.2"), bearing on one side on broad groove *Antonio*, on the other *Pichinio*, in punched letters, but without poinçons. Hilt in steel, grip included, everywhere elaborately and finely damascened in gold, showing scrolled tendrils, in which numerous cornflowers appear, in the Saxon manner, within a border formed by double parallel lines; quillons and pas d'âne continue or suggest the design of coiling tendrils, as they arise from the region of the écusson, droop downward, flatten and recurve at tips.



[PLATE VII]

65. COURT SWORD

*Brescian (?) , XVII Century*

300. Blade of narrow Spanish form, lozenge-shaped in section, but with deep median groove at base; in this appears *En Toledo*. Guard or shell in blackened steel sculptured in high relief, so high that in many cases the figures appear in the round: the design includes numberless horsemen and warriors, over fifty figures alone being pictured. Pommel is especially beautiful, showing a design of horsemen pursuing one another continuously. The element of the hilt which includes the quillons is high and develops lobate processes of which the quillons form right and left, and from the middle, a special finger rest arises which extends down on one side and is supported at the shell; this element is designed to give the hand a firmer purchase, for while the thumb secures a natural support in the median line on one side, the fore-finger clasps the finger rest and bends itself forward against the shell of the guard. This design was evidently an experimental one. No other specimen is apparently recorded. From collection of Prince Carl of Prussia.

[PLATE VII]

66. EPÉE DE VILLE *Munich (?) Workmanship, Early XVII Century*

600. Blade bears the inscription: In Mini. The hilt is an *objet d'art* of high order, elaborately and minutely sculptured in steel with panels of late renaissance foliation and tendrils separated by bunches of acanthus leaves and scrolls; originally blued. It is safe to say that one has rarely examined an object richer in finest sculptural detail. The present ornamentation was doubtless effected by means of the chisel work on soft iron, when the object was case hardened, becoming highly carbonized. It is quite probable that the present work is a *chef d'œuvre* of the Sadeler atelier in Munich. As evidence of thoroughness of workmanship one should observe that the same care of detail has been given to the inside strapwork of the guard as to the outside.

■ H N x M I N I x

[PLATE VII]

67. MUSKETEER'S SABRE

*German, XVII Century*

25. Bears the accompanying poinçon.



68. DOUBLE-HANDED SWORD

*German, 1550*

160.—

Complete throughout, with original grip and fringes. Guard and pommel bear a series of chiseled striae; at tips of quillons scrolled ornaments and at sides of guard fleur-de-lys within anneau. Mark (Stäutler) at base of blade near false guard.



[PLATE VIII]

69. DOUBLE-HANDED SWORD

*German, Second Half XVI Century*

160.—

In primitive condition, including even the leather sheath at base of blade enclosing ricasso and false guard, and with its original tooling. Pommel and grip ornamented with file lines and chisel work, and with scrolls of wrought iron on guard; the original fusée is divided into three zones, of which the highest and lowest retain their binding of brass wire. Length nearly 6'. Specimen of rare quality.

[PLATE VIII]

70. DOUBLE-HANDED SWORD

*German, Late XVI Century*

170.—

In excellent condition throughout, retaining even the bands of fringe on the grip. Pommel and guard enriched with incised lines and sculptured acanthus leaves; original leather casing for ricasso, with tooling and banded ornament; at the tip of this leather sheath appear on the blade three deeply incised lines to simulate the fringe of the grip which material of decoration in this position would not have been serviceable. Blade flamboyant. A sword of high quality and rare in this condition.

71. HEAVY ESTOC (PANZERBRECHER)

*German, About 1520*

375.—

Blade triangular in section, hollow ground. Quillons long, circular in section, bending alternately right and left and enlarging at terminals. Pommel mushroom-shaped. Original grip leather-covered, with tooling. Length (over all) 55".

[PLATE VIII]

72. RAPIER

*South German, Early XVII Century*

210.—

Blade is evidently a contemporary German copy of a Spanish model; it bears in its deep basal groove the name *de Tomaso de Aiala*, a Toledan swordsmith of Philip II. The hilt is an early type of

[Continued]

72. *Concluded*

"basket" encrusted with silver bands and ornaments in leaves, flowers and heads; on the scallop shell guard are traces of rich damascening in gold and silver.

From a private collection in Algiers.

D E I O M A S D E A I A L A



73. EXECUTIONER'S SWORD

*Austrian, Dated 1673*

One of the executioner's swords of the castle X. Blade bears on one side Justice, gallows and wheel, date 1673, and inscription:

110.— DER KAVFT ES FAVIEL WIRT UND  
FIND ES VERLORN WIRD  
DER STIRPT ES ER KRANK WIRT.

On the other side Crucifix, executioner, victim, and inscription:

ALS WAS DV DVST NIM WOL IN ACHT  
VOR ALEN DU DAS ENT PEDRACHT.

Who buys unrighteously will find it lost.  
That man will die before he become sick.  
Of what thou dost take thou good heed,  
Above all look thou to the end.



74. EXECUTIONER'S SWORD

*Austrian, Mid-XVIII Century*

Companion piece to the foregoing. With brass fuard and pommel, and sharkskin grip. Blade ornamented with figures of Justice, executioner, bands of late baroque ornament. On one side inscription:

Gewicht und Maas Halt Recht und Rein  
Sonst Stragt es Gott mit Herber Pein.

On the other:

Wan dem armen Sünder Wird abgesprochen Das Leben  
So Wird Er Mir unter Meine Gegeben.

Weight and measure keep right and true  
Else punished by God with bitter pain.

When the poor sinner is sentenced to death  
He is given into my hand.



GUNS

75. WHEELLOCK RIFLE

*XVIII Century*

With percussion "works" adapted during early nineteenth century. Heavy arm (14 lbs.), suited for deer or chamois stalking. Barrel bears inscription inlaid in silver *Mayer in Wien*, a signature occurring also on lockplate of original wheellock. Stock of walnut richly grained, furnished with a socket covered by sliding base at the butt for housing extra pieces of pyrites. Decoration of scroll-shaped tracteries inlaid in silver, and with escutcheons and leaves in mother-of-pearl and brass; at base of cheek guard encrusted areas and lines of horn and mother-of-pearl, and on this face of the stock has

[Continued]

75. *Concluded*

been inserted, as an ornamental peg, a much-worn incisor of a stag, evidently a hart of many points. Base of butt suggests to an American collector a Kentucky rifle, as do also various incrustations of brass: trigger guard of original pattern, with curiously sunken areas for the fingers, a peculiarity suggested also by a deep thumb socket, brass-bordered, whose sunken face, carved in scales, enables the thumb to secure a better hold, and at the same time to keep out of the way.



[PLATE IX]

76. FLINTLOCK SMOOTH BORE GUN *Regensburg, Mid-XVIII Century*  
 Barrel (37.8", calibre .62") signed *Ioh. And. Kuchenreuter*, inlaid in silver letters, capitals in gold, and on the side of the barrel the mark of the owner, under a princely crown the initials C. L. Barrel hexagonal, in hinder half decorated with incised German baroque design in which shell-shaped ornaments predominate: in medallion appear stag and doe in forest scene delightfully sculptured and tooled on background of gold. The same decorative treatment is developed on lockplate, hammer, frizzen and tip of barrel surrounding sight. Stock of handsomely grained walnut, carved with scrolls and foliation; mounts of stock of bronze gilded, incised with animals, baroque scrolls, foliation, and medallions picturing stags, hounds and huntsmen. A richly decorated gun in remarkable preservation, by one of the famous artists of the period.

[PLATE IX]

77. FLINTLOCK GUN

*Austrian, 1755*

Smooth bore (calibre 6.5"); barrel, 40" long, slightly belled, octagonal in section at lower third, blued, damascened at base with inset ornaments in gold, where the maker's plate appears bearing *Ioseph Hamerl*, and on a separate bronze plaque deeply inset the figure of an elephant. Lock bears same signature around the base of the hammer; the latter, by the way, is set into the lockplate and flush

[Continued]

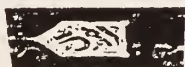
77. *Concluded*

with it, the lockplate itself bearing in finest engraving a scene of hunters, hounds, horseman and stag; hammer and steel incised with strapwork. Stock of handsomely grained walnut carved with baroque foliation: its mountings are of bronze gilt, incised and *ajouré*, in strapwork and medallions, the butt-plate picturing Diana at the chase.



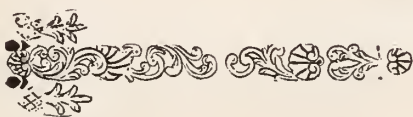
[PLATE IX]

- 200- 78. FLINTLOCK SMOOTH BORE GUN *Probably Viennese, 1700-1750*  
Barrel 41" in length, of heavy model (weight 10.5 lbs.); calibre .5". Barrel is Balkan (or Turkish), divided into zones by transverse moldings, one zone being twelve-sided in which appears poinçon of armorer, which is chiseled in steel and overlaid in gold: of excellent Damascus, recalling that twist barrels of Western gunsmiths were a late derivation from authentic barrels of this type; ornamentation in narrow strapwork traceries of Mohammedan type; mouth reinforced; delicate median ridge chiseled along anterior two-thirds of barrel. Lock, probably Viennese, bears late renaissance foliation; frizzen and pan of great width; heavy hammer nicked on its back to permit introduction of steel bar which rotates into position, as safety, behind hammer. Sculptured serpent forms reinforcing band on upper surface of butt. Trigger guard in manner of wheellock rifles with up-rolled terminal for support of little finger.



[PLATE IX]

- 60- 79. FLINTLOCK SMOOTH BORE GUN *Austrian, Mid-XVIII Century*  
Barrel, 39.4" in length, calibre .65", hexagonal in hinder third, where it bears richly incised and sculptured design of which the central part has a background in gold; the design itself of baroque scrolls and shells. On barrel is inscription *Viez à Paris*. Lock undecorated, bearing merely *Maucha in Kromau*. Walnut stock incised with baroque traceries. Trigger guard of wood strengthened by rib of brass.



[PLATE IX]

## 80. FLINTLOCK RIFLE

*Austrian, Late XVIII Century*

60.—

Converted into percussion during the first half of the nineteenth century, when it was also provided with flash guard. Barrel hexagonal; its anterior two-thirds, scarred on upper surface file fashion so as to prevent slipping of gripping hand. Stock heavy, its contour suggesting the Kentucky rifle, but with original manner of supporting cheek when gun is sighted, a great concave rounded out-lap, no less than 7" in height, extending downward. Trigger guard in manner of wheellock rifles. Thumb socket present, deeply concave, enabling firm grip and keeping thumb-nail flush with surface of stock. Obviously an arm of precision designed for an expert marksman who was an experimenter and also, by the way, left-handed.

[PLATE X]

## 81. TRIPLE-BARRELED FLINTLOCK FOWLING PIECE

*Austrian, First Half XVIII Century*

400.—

Length of barrel 39.8". Of light model and of small caliber (.43"), the three barrels being "bunched" in triangular fashion, each bearing at base pan and frizzen and revolving into place at release of spring. On each barrel the signature Tilman Kevcks. Hammer and engraving of early type suggesting beginning of eighteenth century, or end of the seventeenth, as does also shape of stock. Latter is of cherry and divided into longitudinal zones by crisp mouldings. Inset lines of brass wire on sides of stock suggest also early date.

*Note:* The present specimen is an excellent forerunner of revolving gun. It may be noted that while three or more barreled revolving pistols occur not infrequently, revolving guns of this early date are *rarissima*: in fact no other of the quality and condition of the present specimen appears to be recorded.

[PLATE X]

## 82. WHEELLOCK RIFLE

*Saxon, 1700*

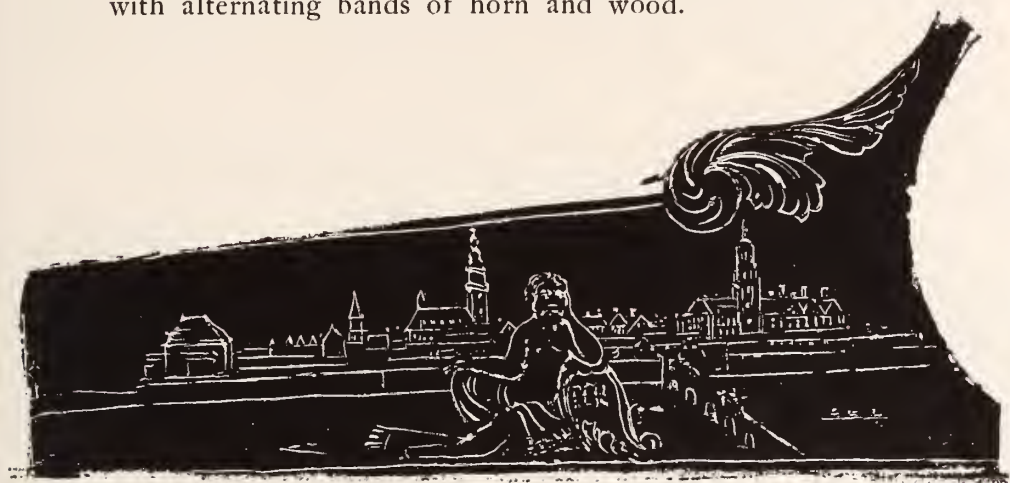
130.—

Barrel 31.5" (calibre .62"); octagonal, bearing at its base, inset in silver, the signature *Wirsing à Dresde*, also an antique head and a baroque ornament. A beautiful lock is present, engraved with large close-set medallions of interlaced foliation; the one is especially beautiful which covers the wheel which, by the way, sets into lock flush with lockplate; the second medallion covers the base of the hammer, thus protecting the fingers of the hunter. Head of the hammer is also entirely guarded by an oblong plate, as a flash guard, this richly engraved with classical warriors, drum, flags, within a frame of foliation. Main part of lockplate bears a charm-

[Continued]

82. *Concluded*

ing landscape of Dresden, taken from across the bridge, showing the various churches and houses of the city, behind the river god, who leans upon a shield inscribed *Dresden*. Handsome stock sculptured with foliation in baroque manner; its upper rim slightly indented for thumb socket which in specimens 75 and 80 (of later date) became so deeply grooved that the thumb could not only get a firmer hold but be protected and out of the way within the level of the stock. Socket for pyrites present, its cover decorated with alternating bands of horn and wood.



[PLATE X]

83. AIR GUN

*Austrian, XVIII Century*

40.-

Excellent specimen of a curious type of gun, whose makers vainly endeavored to dispense with gunpowder,—even as early as the XV century. Indeed, during the eighteenth century it seems to have had considerable vogue, and names of makers are recorded in France, England and Germany. The present specimen has reservoir for compressed air within stock, not within separate spherical container in neighborhood of the lock. Present specimen may be one of those which in Austria were used for military service, though it bears no signature. It is of small calibre (.5"), with barrel about 29" long. This unscrews and an air pump was fastened in place. A rare arm.

[PLATE X]

83A. AIR PUMP

10.-

Accompanying gun, though not originally belonging.

84. TRANSITIONAL SNAPHAUNCE RIFLE

*Baltic Provinces ?, Dated 1722*

550.-

Light sporting rifle (7.5 lbs.); barrel 35.5" long, with a calibre of 4.5". Lock with depressed hammer of Russian or Scandinavian pattern, curious in having a separate pan cover under and articulated with the frizzen. The latter, as a safety device, can be rotated outward, holding its place by means of a spring on the pan cover, suggesting naturally the earlier snaphaunce. Decoration of lock in marginal lines and foliation. Stock richly decorated with inlays of brass, foliation, figures of men and beasts, elaborately engraved and profusely *ajouré*. On cheekplate of stock appears a trainer of lions standing on a globe within a trophy of banners (Swedish ?): below this the signature *Schwertiger fecit 1722*. Arm of unusual mechanical interest and of high quality,—no more richly decorated specimen of this rare period, in fact, appears to be recorded.

[PLATES X AND XI]

85. SHORT FLINTLOCK HUNTING RIFLE

*German, 1750-1800*

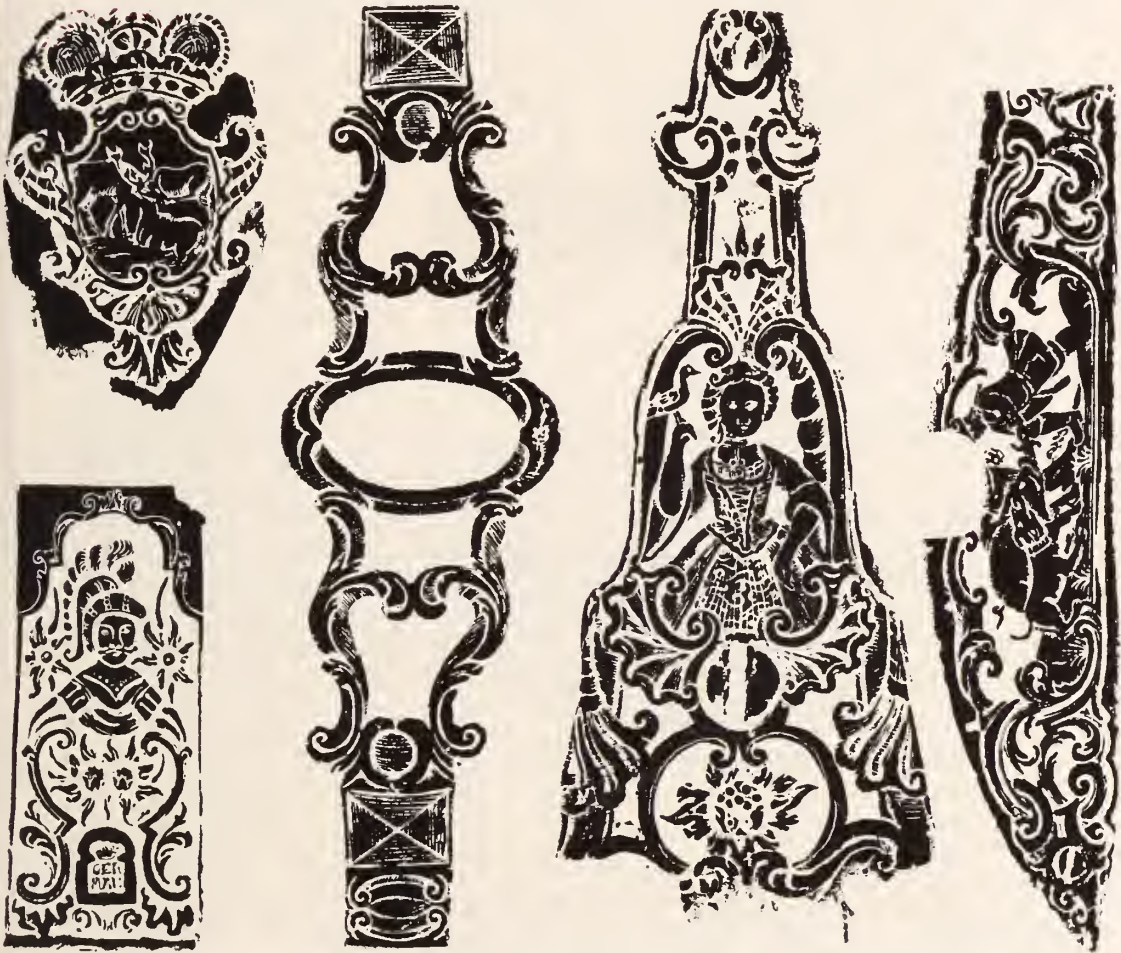
410.-

Intended probably for youth, who, incidentally, was probably blind in right eye, as one infers from curious curvature of stock. This small arm is admirably designed and executed. The barrel is only 16.5" long, while its calibre is .6". The decoration of the arm includes incrustations of gilded brass in charming design and treatment. Gold inlaid baroque traceries on barrel, a saintly personage at the near sight, nearby coat-of-arms of count, at the neck of stock hunting scenes, personages in classical costume, hounds with boar, doe and stag, hunters on foot and on horseback. The bronze-gilt mountings are exceptionally heavy throughout and are richly gilded.

[PLATE XI]

- 70.— 86. SHORT FLINTLOCK RIFLE *Austrian, Second Half XVIII Century*  
Designed probably for youth. Barrel short, 19.3" in length, calibre 55", with original bluing, enriched with gold damascene, bears the signature *Johann Adan Knod* in gold. Lock decorated with hunting scenes delicately and at same time boldly executed. Mountings of stock of bronze gilded, showing portraits, baroque trceries and hunting scenes in rich relief, notably at crest of stock. At butt is a huntsman in bold relief playing bagpipes, with animals trooping about him. The receptacle for extra flints is covered by ornamental plaque of brass.

- 60.— 87. FLINTLOCK GUN, SMOOTH BORE *First Half XVIII Century*  
Barrel, 33.5" long, cal. .6", octagonal in basal two-fifths, richly decorated at breech with sculptured baroque flowers, foliation, and



[Continued]

87. *Concluded*

bust; here it bears the name "Prespur," and in lower shield under crown "Cermak." On lockplate the inscription "In Feldsberg," and nearby is engraved stock of walnut finely carved. All metal mounts in steel, conforming in decoration with barrel. Near butt, in design delicately engraved and deeply incised, a young lady in the costume of about 1740; on trigger guard a hunter bearing gun on left shoulder and hawk on right wrist. On lock plate a boar hunt. On escutcheon plate at base of barrel appear stags.

*Note:* Made by local Austrian artist by order of reigning prince.

[PLATE XI]

- 45.— 88. FLINTLOCK SMOOTH BORE GUN *Second Half XVIII Century*  
Barrel 37.5", cal. .75", a splendid specimen of Balkan (or Turkish) Damascus work of the seventeenth or early eighteenth century; richly incised and inlaid with silver bands, rosettes and semi-precious stones. Signature of maker, in Turkish characters, appears one-third way down barrel. Lock simple but of excellent workmanship, and lock-plate bearing the signature *Maucha in Kromau*. Stock with brass mountings incised and sculptured.



[PLATE XI]

- 70.— 89. DETONATING SMOOTH BORE HUNTING GUN

*Austrian, about 1810*

Admirable specimen of this rare type of firearm. Barrel, richly decorated with Mohammedan ornament in gold and silver damascene, of Balkan (?) origin, 27.3" long (cal. .65"), bearing near its base the signature of its maker in Turkish characters. Lock, finely engraved, bears the signature of its maker, Du Visch; hammer is connected by means of a bore with spring pan-cover, which, as in early snaphaunces, slips back as the hammer descends and enables the pin in the hammer to explode the fulminate. Stock walnut, decorated in Empire style; hand grip carefully carved with monster's head. Metal mounts finely engraved.

[PLATE XI]

- 80.— 90. FLINTLOCK SMOOTH BORE GUN

*Austrian, Dated 1783*

Barrel octagonal, blued, with numerous poinçons of royal factory of Naples, with name of personage for whom it was ordered (Fürst Carl zu Liechtenstein) in gold damascene and the date. Lock bears

[Continued]

90. *Concluded*

signature F. Adam in Feldsberg. Mountings of butt, escutcheon and counter lockplate, as well as silver band reinforcing the wooden trigger guard, engraved with rococo trceries.



91. FLINTLOCK GUN

*Austrian, Late XVIII Century*

70. Mounted with superb Spanish barrel, blued and ornamented with hammered and filed design; near its breech appears in gold damascene *Esquibel Año de 1727 en Madrid* and poinçons which suggest closely those of Naples,—a cross, four pomegranates, flowers, the mark *Esquibel*; below it another poinçon showing running stag. The lock is inscribed *Joh. Lobinger in Wienn*, and dates about 1780, as does also walnut stock with engraved metal mountings and delicate bar trceries.

Similar specimen in Dresden Gewehr-Galerie, No. 1206.

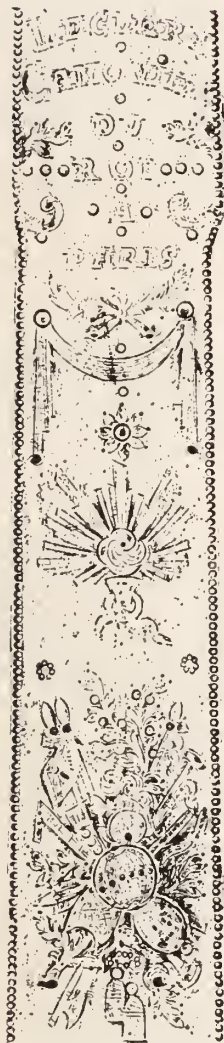
Esquibel, royal arquebusier, left dated pieces between 1725 and 1731.



92. FLINTLOCK SMOOTH BORE GUN

*Austrian, Third-Quarter XVIII Century*

60. The barrel of this gun is of earlier date, signed *Leclere Canonier du roi à Paris*; its basal half, richly damascened in gold on a blued background, bearing borders, trceries, sun-bursts, baskets of flowers and panoplies in late Louis XV style. Lock bears signature *Franz Adam in Feldsberg*. Stock carved in relief with foliate trceries, and mounted with inset silver plates.



50. — 93. FLINTLOCK SMOOTH BORE GUN *French, Mid-XVIII Century*  
Barrel, length 32.5", cal. .62", with its basal third octagonal, richly damascened, probably in Austria, with foliation, flowers, panoply and decorative bands in gold. On a little plate occurs the name of the owner *Mchal. pce. chle. de. Liechtenstein*. The lock, of plain model, bears the signature *Lambert dit Biron*. The stock and trigger guard of walnut, carved with baroque designs and foliation; mountings in silver throughout, including a silver strap which reinforces the trigger guard.

50. — 94. FLINTLOCK SMOOTH BORE GUN *Neapolitan, Late XVIII Century*  
Barrel blued, octagonal at basal half where at the breech it bears the Neapolitan mark with three fleur-de-lys, cross, and poinçon *Juan Santos* above separate poinçon of lion rampant. Lock of miquelet pattern signed *G. Vergilio* and deep mark *F.R. d. Nap.* (*Fabrica real di Napoli*). Lock of great beauty of execution, delicately engraved with fine traceries. Stock in walnut burl grooved at butt with longitudinal ridges.

*Note:* Neapolitan royal atelier produced numerous presentation arms.

60. — 95. BLUNDERBUS WALL-PIECE *German, About 1700*  
With brass barrel of large diameter, slightly bell-mouthed. Lock with primitive safety, fitting into hinder margin of hammer.

[PLATE XXXVI]

60. — 96. FLINTLOCK SPORTING RIFLE *Austrian, Barrel dated 1657*  
With the inscription *Goliar Cum Privilegio Sac<sup>e</sup> Caes<sup>e</sup> Maiestates 1657*. The signature *Jo. Jouss Goliar A Viene* appears also on the lockplate. The barrel, which tapers, is eighteen-sided in section; can be demounted (unscrewed) near lock when the hammer is spanned; a curious safety is present behind the trigger.

*Goliar Cum Privilegio Sac<sup>e</sup> Caes<sup>e</sup> Maiestatis.*

60. — 97. BLUNDERBUS *Austrian, First Half XVIII Century*  
Barrel Italian, enlarging gradually at mouth, cal. 1.9". At breech the name *Lazarino Cominazo* stamped from separate letters. This is the only Cominazo blunderbus barrel of which the writer finds mention.

98. SHORT FLINTLOCK RIFLE OR CARBINE

*German, Mid-XVIII Century*

40.— Length of barrel 24"; calibre .6"; bears the signature *I. Durst in Gross-Mezeritsch*: near with breech the deep mark *Id* in copper gilt. Lock bears the signature *Johann Durst*. Stock of walnut carved in low relief with baroque foliation; mountings in bronze gilt; silver escutcheon plate bears the initials *J. F. v. L.*

I DURSTHA GROSS MEZERITSCH

99. FLINTLOCK SMOOTH BORE GUN *Austrian, Early XVIII Century*

30.— Barrel bearing poinçon of six deeply stamped fleurs-de-lys, the name of the maker *S. Penzner*, together with figure of dog. Lock, signed *Penzner in Wien*, is closely engraved with figure of Indian on horseback discharging arrow into mouth of running lion. Stock extends only half-way down the barrel. Trigger-guard of wood reinforced with brass. Stock divided into longitudinal zones by means of concave bands; on brass escutcheon plate appears a coat-of-arms (*Liechtenstein* ?), under electoral crown, surrounded with Order of Golden Fleece.



100. FLINTLOCK LIGHT FOWLING PIECE

*Austrian, Mid-XVIII Century*

40.— Designed for child or lady. Its entire length is 43"; its weight but 4.5 lbs. Barrel, probably Neapolitan, blued and richly poinçoné, including the mark of the running stag. Lock bears signature *Joseph Mausch in Wienn*. Stock of walnut delicately carved and enriched with brass mountings gilded.



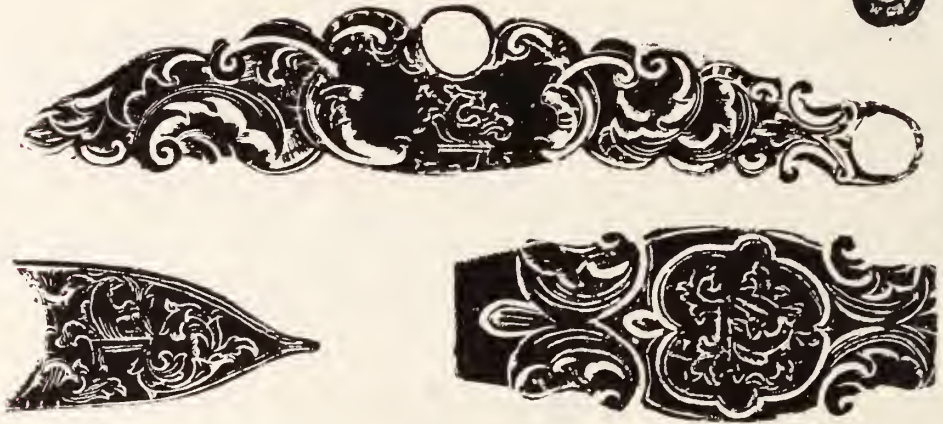
101. FLINTLOCK SMOOTH BORE GUN

German, 1750

25.-

Barrel with original bluing, bears the name *Mathens Gram in Augsburg*. Lock etched with foliation, birds, and cupid. Stock short, extending only half-way down the barrel, decorated with baroque carving in low relief. Mountings in bronze gilt, closely engraved with baroque strapwork and medallions.

MATHEVS:GRAM:IN:AUG:SPVRG:



HELMETS

102. BURGNET

1560

150.-

Timbre forged in a single piece with high crown and comb wide at base; roping of good quality. Curious form known as "Huguenot"; either side could be used for neck or face.

103. CABASSET

Austro-German, 1620

60.-

Comb angular, forged in two pieces; poinçon near brow. Original fire-black.

104. LOBSTER-TAIL BURGNET

Austrian, End of XVII Century

40.-

Bowl formed of two pieces riveted together in median line; rosette of rivet heads on neck plate; original fire-black.

105. MORION

South German, 1575

65.-

Original surface blued and "Hammer-fertig." Comb, curiously flattened, developed from a single plate, and filed white, as has also crescentic band on each side of casque. Original rosettes present, and lower border of the casque has been engrailed, while rim of comb is roped in usual way.

106. LOBSTER-TAIL BURGNET

*Austrian, 1650*

This Zischägge retains original ear pieces, leather straps and fire-black.

60.—

107. MORION

*Swiss (?) , 1550*

Heavy model; crest carefully embossed from single piece; rivet heads ornamental; roping of good quality. Armorer's mark present at brow; also at back the initials H.H., and at side an armory poinçon (Zurich?).

80.—

108. MORION

*South German, 1570*

Original surface "hammer-fertig" and fire-blackened; comb developed from single piece of metal, and filed smooth; on head band original ornamental rosettes.

60.—

109. MORION CABASSET

*North Italian, 1560*

Richly decorated everywhere with etched bands of trophies and medallions against punctate background. Present specimen is especially rich in its ribbon-bordered panoplies of arms. On each side of helmet appear medallions separated by median band, and picturing soldiers in classical armor. Marginal rivets with original rosettes. Peaked brim decorated with acanthus leaves. Excellent specimen, admirably preserved. Weight 40 oz.

375.—

*Note:* Morion cabassets of this type were worn by officers of state guards of the North Italian cities during the third quarter of the sixteenth century; they are today so rare that we can hardly believe that they were prepared as objects of export by Milan, Brescia and Venice. Notably they were worn in France during the reigns of Henri III and Charles IX.

[PLATE XII]

110. CABASSET

*Spanish, 1570*

Richly etched with radiating bands of renaissance ornament, bearing medallions, small in the apical region and large at the base, the latter picturing equestrian knights, hounds, Venus, and in front the blason of the family de Luna; between the ornamental bands are blank areas bordered with etched serration. The blued surface has been refreshed, as well as gilding. Weight 3 lbs.

1175.—

*Note:* Arms of Enriquez de Luna. Tierced in paisle-renversé: 1. 2. gu. a castle or; 3. a Lion or. Blason in sinister represents an alliance probably with the Portuguese family Attaydz (silver and azure).

[PLATE XII]

111. PIKEMAN'S POT

*Dutch, 1610*

130.—Bowl with numerous broad angular ridges decorated with an apical rosette of many points; also region of casque decorated with bands of brass rivets and file lines in the order of three. Weight 2.8 lbs.,—scarcely heavier than the shrapnel helmet of the present German soldier.

[PLATE XIII]

112. LOBSTER-TAILED BURGNET

1650-1680

120.—Blued and gilded, and ornamented with numerous large gilded rivet heads. Bowl formed of a single piece embossed in radial ridges alternately deep and shallow. Original lining present. A casque of high quality, and rare.

[PLATE XIII]

113. CLOSED CASQUE

*German, 1550*

180.—Crest with broad roping in Maximilian manner. Visor and lowest plate of neck modern (early nineteenth century).

114. BURGNET

*German, 1535*

70.—Peak pyramidal, terminating in acorn-shaped ornament.

115. LOBSTER-TAIL BURGNET

*Polish, 1700*

80.—Timbre heavy, hammered from single piece; ear guards with raised bosset and numerous perforations; rim outrolled in eye-region to give greater vision at side.

116. MORION CABASSET

*North Italian (Venetian ?), 1560*

175.—Of tall form; engraved with banded ornament at front, back and sides; in intervening area the decorator has introduced a tree-shaped ornament, hitherto apparently undescribed, on which appear panoplies of arms; the latter recur on the lateral bands above figures of Eros; the decorative bands at front and back are outlined in rows of small medallions which enclose arms and musical instruments. Peaked brim decorated with acanthus leaves. Weight 3 lbs.

[PLATE XIII]

117. MORION CABASSET

*Italian, 1550*

225.—Of graceful form, developing *pain-coupé* surfaces near apex. Ornamentation in the form of bands of etched foliation which leave on each quadrant a blank space which the armorer has engraved with portrait medallions. Peaked brim decorated with acanthus leaves. Weight 3 lbs. Condition excellent; object of high quality, has never been rusted.

[PLATE XIII]

118. MORION CABASSET

*North Italian, 1565*

250. Tastefully decorated with etching in bands and borders; wide bands, showing pieces of armor, swords, musical instruments, pass down front, back and sides; the intervening areas are filled in with vine climbing on rod; borders of lines, wide or slender, without roping. Brim decorated with acanthus pattern.

[PLATE XIII]

119. MORION CABASSET

*North Italian, 1550*

300. Graceful model, light (2.5 lbs.), etched everywhere with fine ornament in Venetian style. Wide bands front and back with design of fine scrolls, quite similar to that of a Venetian horse armor in the Metropolitan Museum of Art (*ex* family Collalto); wide bands at sides with tall classical warriors below trophies of arms and musical instruments; intermediate areas filled in with medallions, four in each section, large below, small above, showing fantastic range of ornaments, falchions, trumpets, virginals, harps. Brim with acanthus ornamentation.

[PLATE XIII]

120. BURGANET

*South German, 1550*

200. Black with embossed ornamentation in bright steel. Bowl with crest, wide at base, acutely and crisply developed at apex, where a small aperture appears for attachment of crest; sides of bowl marked off by a ridge from crest and developed in embossed design of fruit, leaves and scroll; these appear in white relief against fire-black background. Umbril forms part of timbre, and in its ornamentation develops the pair of sunken marginal lines present frequently in harnesses of 1530-1550; base of umbril perforated in median line for attachment of falling face-guard. Neck guard is present in a single articulated lame whose design conforms with that of timbre. Lateral plates, hinged to timbre in mid-region, conform with umbril and laminated neck guard, and bear corresponding ornament. Lower border of casque conforms in ornament with umbril. Weight 5 lbs.

*Note:* Casques similar to the present are known sparingly (*e. g.*, in the Arsenal at Graz) in civic arsenals and were worn by officers of the state guard. The present specimen is an admirable example of its type.

[PLATE XLII]

## 121. TILTING ARMET

*German (Augsburg), 1560*

400.—

Neck region arranged for rotating on colletin. Bowl develops gradually a crest of medium height; plume holder of latten with Augsburg ornaments; on either side below and behind the ear region are the four apertures from which were slung the leather bands of the lining, which criss-crossed at the top of the head and furnished the support of the weight of the casque. By tightening these cords the helmet could be lifted or depressed. Visor of heavy type, sharply ridged, rounding out above over base of crest. Ventail somewhat short-nosed, heavy, perforated only on right side where six vertical slots are present; these are closely grouped into a square area which suggests the trap-door often present in casques of this type. On ventail near median line is aperture which carried the heavy bolt fastening the tilting buffe in place, as a reinforcing plate. The type of file lines present on the neck region and crest, together with fashion of thumb-plate releasing the ventail, confirms Augsburg workmanship. Weight 8 lbs.

*Note:* Rare casque in excellent preservation.

[PLATE XIV]

## 122. MAXIMILIAN ARMET

*South German, 1510*

575.—

Of "ape face" model. This rare form belongs in series of grotesques produced by German armorers during first years of XVI century, during the phenomenal vogue of mummeries, in which armor was used as civil costume. Maximilian headpieces are known suggesting heads of beasts and birds of various kind, as well, of course, as human faces whose features were expressly exaggerated with beards, moustaches, noses, eyebrows.

In the present specimen the form is given rather in the proportions of the visor whose squat muzzle suggests clearly the face of a monkey, in which grinning teeth are suggested by vertical slots. A rare feature of the present helmet is not only its vertical breathing apertures here noted, but in its small perforations surrounding the muzzle. Chin element of this casque is short, but in neck band rather tall, terminating in the early Maximilian way by an up-hammered rim marked off by double file-lines. Bowl of helmet broad, flattish at top, globose at forehead; double crest is developed, low, ornamented with double file-lines disposed obliquely; back of helmet fluted with nine bands on either side, the fluting terminating abruptly in mid-transverse line above and in an occipital band below, the double fluting above having been terminated by punched crescents. Neck defense of three lames decorated with twelve flattened groovings; these groovings extend to the border of the third or terminal lame, ending in scallop-shaped border. Apical

[Continued]

122. *Concluded*

aperture for plume holder extremely small in size; nearby, on either side of double crest, is pair of small openings intended for anchoring helmet lining above; pairs of similar apertures are found also at back of head and on lower sides, as well as on lower rim of neck guard. Original rosettes are present underlying rivets of visor. Height 10". Weight 4.5 lbs.

*Note:* Helmet in excellent preservation, has never been deeply rusted.

[PLATE XIV]

## PENNON SHAFTS

*PENNON SHAFTS, used in XVII and in beginning of XVIII century, in processions or carried by squires at ring-running. Objects of considerable ceremonial importance, hence elaborately decorated.*

*In present specimens, decorative brass shaft heads bear (save in one instance) coats of arms finely engraved. They are Austrian and date from the second half of the XVII century to the early years of the XVIII. First objects of their quality, apparently, to have crossed the sea; the only similar specimens noted in catalogues of public sales abroad were from the Johannaum in Dresden, dating from the time of Augustus the Strong.*

123. PENNON SHAFT

Of lightest model; carved at handle with globose rosettes, acanthus-leaved; also with pair of delicate spiral coils. Shaft grooved in region approaching pennon. Polychromed in green and red and richly gilt. Brass head gilded, incised with foliate ornaments in dull colors, in the style of 1700.

124. PENNON SHAFT

Brass head with engraved arms of Counts Starhemberg and of Marquis Alberti v. Grimberghe; shaft red and gold; fluted in hinder half; handle bordered with rosettes of acanthus pattern.



125. PENNON SHAFT

200.—Brass head, gilt, and engraved with the arms of the family Salm-Reifferscheidt. Ridged in region near banner; handle, with heavy bulbous ornaments, decorated with coarse foliation. Polychromed, mainly pale green, and bronzed.

*Note:* No specimen of this kind appears to be retained by the Salm-Reifferscheidt in their armory at Schloss Dyck, judging from its published catalogue.



[PLATE XV]

126. PENNON SHAFT

260.—Brass head, large and ajouré, gilt and engraved with the arms of Portugal. Carved richly throughout over half the length of the shaft, near base with bulbous baluster pattern, and near banner with graceful torsade design enclosing garlands of oak leaves; even handle has strap-shaped "ribbon" *en torsade*. Polychromed in bronze and light colors. Of ambassador, or king of Portugal?



[PLATE XV]

127. PENNON SHAFT

210. Brass-gilt head, engraved with a blason of many quarterings. Handle with spindle-shaped base, grooved, bulbous, with foliate baluster-like ornaments; region near banner with parallel ridging. Polychromed and bronzed.



[PLATE XV]

128. PENNON SHAFT

210. Similar to No. 124 but with shaft in blue and gold. Brass head blasoned with the arms of the family Schlitz.



*Note:* The two following lots are rare relics of the tournament in its decadent form, when with a background of festivities and ceremonies the lance still sought its mark, but not on the armored bodies of the contestants.

129. LANCE FOR CARROUSEL (*Ringrennen*)

1690

325 Short and delicate. Region of handle with elaborate ornamentation. At butt baluster-like, richly ridged and foliate; in front of hand ajouré ("jig-saw" work) in great flanges, four in number. Gilded and bronzed.

[PLATE XV]

130. LANCE FOR CARROUSEL

1700

300. Delicate shaft, slightly tapered, having original steel point for picking out the ring. Handle richly decorated, with torsade foliate spindle at butt, flower-shaped rosettes on either side of hand, and with the four great flanges in front of hand delicately and finely ajouré in trceries. Original velvet grip present. All parts gilded.

[PLATE XVI]

*Note:* The two following banners are not designed only for religious processions, as in the case of flags of various confreries, but are Austrian "house-banners," which served to display heraldic enblems, or to picture a religious device of the family. They decorated the great hall of the castle and were borne by state guards on occasions of ceremony,—or in war. Specimens of this kind have rarely been preserved, and rarely, indeed, find their way to public sale.

131. BANNER *Austrian (?)*, Late XVI or Early XVII Century

1250. Long, double-peaked, 9'x3.6'. Of red silk brocatelle, Italian, with delicate figures and in excellent preservation (of 1550-1600). Bears Crucifix painted in colors with unusual skill. Border of banner with gold painted parallel lines and with low fringed braid. Shaft of the period; enlarged, ridged or fluted near handle; painted red.

[PLATE XVI]

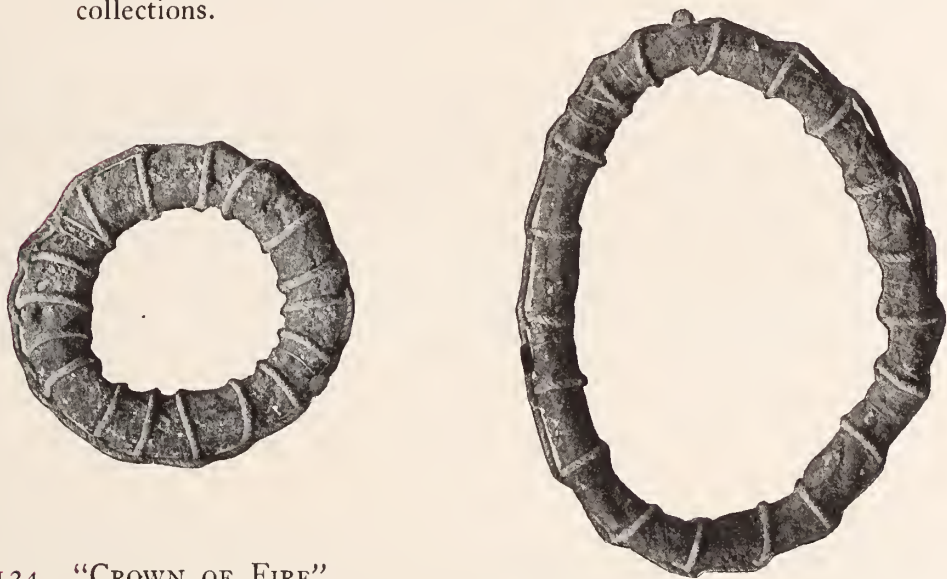
132. BANNER *Austrian*, 1605

1250. Long, double-peaked, 9'x3.65'. Of yellow silk brocatelle, Italian, with delicate figures, well preserved (of late XVI century). Bears painted device personifying the stormy winds vainly endeavoring to blow down a pyramidal monument, under which is inscription *Immota Manet*, recalling the medallion on the Liechtenstein state halberds, lots 296-7, with its similar monument with the device *Virtute Elvditur Ictus*. On the ground of the banner rain drops (?) in black. On reverse crucifix and legend *Crux Christi Protectio Nostra*. Shaft of the period; red; enlarging near handle; fluted.

[PLATE XVI]

133. "CROWN OF FIRE"

25. Inflammable ring made up largely of pitch, which was thrown down quoit fashion from the walls of the castle on the heads of an escalating party. Diameter 8". The present specimen may well date from an early period (XV century) when the use of such inflammable materials, "Greek-fire," reached its highest development, later to be replaced by artillery and firearms. The present specimen was discovered tucked away under the eaves of the castle X. In the editor's experience such an object has never appeared in public sale; in fact, he recalls no similar specimen in European collections.



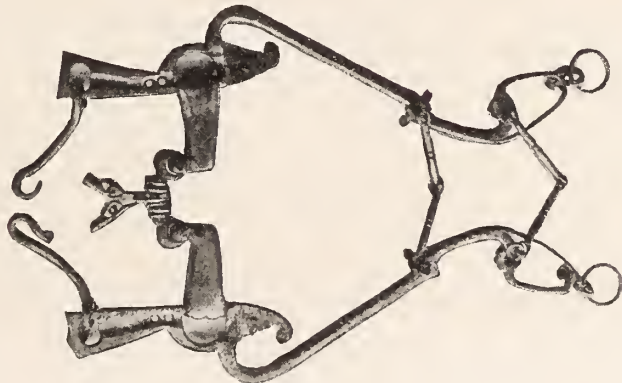
134. "CROWN OF FIRE"

30. Specimen similar to foregoing, but of greater size. Diameter 14".

135. BIT

XVI Century

120. Tongue plate with various types of rings and jingles. All parts fire-gilt save those enclosed by the mouth of the horse. Specimen intact and of high quality.



136. MACE *Polish (Bohemian), End XVI Century*  
Head of eight blades; steel shaft twelve-sided, furnishing support to an ivory handle which is formed of the bone of a unicorn (narwhal).

160.-

From collection of Prince Carl of Prussia.

[PLATE VI]

137. GROUP OF SPURS (6) *XVI-XVIII Century*  
Including a pair of jointed XVII century spurs which retain their ancient attaches (buckles and fasteners of leather), together with part of the original leather of the spur; German. A XVI century spur of short neck and small rowel; French. A straight-necked XVIII century Spanish (?) spur whose sides are decorated with file work, torsade and cross. A pair of Spanish (Mexican ?) silver-inlaid spurs of the eighteenth century. From various sources.

75.-

138. ROUND SHIELD *Venetian, Mid-XVI Century*  
Diameter 23". Encased in leather embossed in delicate and elaborate traceries and borders, beautifully polychromed, and retaining its ruby background. The preservation of the present specimen is remarkable, better indeed than that of any specimen known to the writer. It has suffered only in its lining, its arm band and cushion having been restored.

750.-

*Note:* Shields of this type were carried by guards of honor, secular and clerical, during the third quarter of the sixteenth century. It is known that the Prince Archbishop of Salzburg had a group of these Venetian shields in his palace, from which have been obtained specimens now in European national collections, *e. g.*, in the Wallace collection. Two similar shields are in American collections, of which one is in the Metropolitan Museum of Art. It may be added that the present shield is not to be confused with the Oriental shields of this period, although produced undoubtedly under Oriental influence in the Italy of the sixteenth century,—when daggers in the Oriental manner were in vogue, bows and quivers, head-dresses and fabrics. The present specimen shows its occidental origin in various ornamental details as in the Italian ornament near the boss of the shield and in the steel rondelle underlying the umbo.

[PLATE XVII]

139. CUISSARD OF ARMOR OF YOUTH

*German, Made for Portugal, 1550*

100.—Richly etched in Augsburg manner, with bands of foliation and medallions. Entire knee covered with finely etched design of amphitritons.

Believed to have come from débris of the arsenal at Elvas.

[PLATE XVII]

140. MITON GAUNTLET

*South German, Early XVI Century*

60.—The border of cuff deeply etched with running pattern of interlaced foliation, flowers and seed-pods with intervening dolphins. Ulnar bosset surrounded by rosette delicately etched. Articulation of plates covering fingers executed with great technical skill.

From antiquary Bachereau, Paris.

[PLATE XVII]

141. CANTLE PLATES OF SADDLE (2)

*Spanish, 1550-1570*

110.—Design of banded ornaments, interlaced strapwork, rosettes and foliation in one specimen, and a stream of "Pisan" ornaments—helmets, musical instruments, fragments of armor, falcon, etc.—in the other. Originally with gilded background relieved by black "cold enamel."

From the Royal Armory, Madrid.

142. CUISSARD AND REREbrace

*German*

110.—From richly engraved suit of armor designed by Portugal. The banded ornaments are in the Augsburg manner, showing interlaced strapwork and fine arabesques.

Believed to have come from the dismantled armory of Elvas.

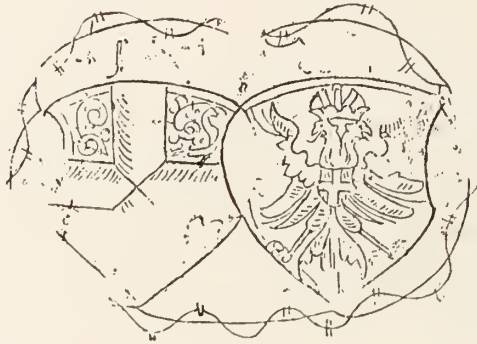
[PLATE XLVII]

143. REITER HARNESS

Austrian, 1570

450.—

Consisting of burganet, colletin, spallière, shoulders, upper arms, elbow gauntlets, breast (tapul) and back, taces of three plates and tassets of six. All pieces of the period and paired, save jugulars and the under (radial) plate of left gauntlet,—the last an old restoration. Casque with curious nose guard, which has as terminal ornament a dolphin and serrate front rim for holding fast to frontal thumb-screw. On back plate the accompanying mark:



144. HALF-SUIT OF "WALLOON" ARMOR

South German, 1560

475.—

Black and white, decorated with flat bright bands, marginal and radial, and fleurs-de-lys, these slightly raised above surface.

*Casque* a burganet, with lily ornament on sides of bowl, and pierced roundel on cheek pieces.

*Breastplate* well arched, with large decorative lily whose base divides and encircles ridge where in later breastplates a peak, or tapul, appears.

*Taces* and *Tassets* belonging.

*Backplate* again with large ornamental lily.

*Colletin* and *spallière* arm defenses.

*Gauntlets*.

Type known as "officer's suits" of the black and white harnesses of civic guards. Best specimens are today preserved in the Armee Museum in Munich, in the Landesmuseum in Zurich, and in the civic arsenals of Solothurn and Graz.

In present specimen neck and shoulders date from 1880; gauntlets of the period, but arranged to correspond.

[PLATE XVIII]

145. HALF-SUIT OF BLACK ARMOR

*South German, 1580*

With bright edges.

*Casque* a high crested burganet with deep cheek pieces.

*Gorget* of broad model.

*Breastplate* with tapul and decorative borders.

*Taces*, three in number, wide *Tassets* of six plates.

*Arm Defenses* complete. Pauldrons of spallière type, highly ridged band within which rerebraces rotate; elbow-cops globose with shells removable.

*Gauntlets*.

All parts authentic and of good quality, save gauntlets, which are restorations of a half century ago.

146. HALF-SUIT OF WHITE ARMOR

*Austrian, 1560*

Consists of the following authentic parts, and in almost perfect condition, never having rusted:

*Casque*, timbre and bevor.

*Breastplate*, of peascod form with unusually heavy roping.

*Backplate*, with transverse inset bands.

*Spallière* shoulder defenses.

*Arm Defense*. Left complete.

Whatever restorations occur are of the period 1880-1890.

## MODELS OF CANNON

*Note:* The following numbers include models of cannon dating from the end of the XVI to the third quarter of the XVIII century. These models are obviously the work of gun founders who produced cannon for service, casting them by order as playthings for the sons of high personages who understood at the same time their usefulness, *e. g.*, in stimulating and directing an interest in warfare. With miniature parks of artillery, a young noble in those days drilled his playfellows in manoeuvring and, like the modern boy, shot off cannon whenever occasion offered,—birthdays, holidays, celebration of arrival of honored guests. These models are still preserved in the entrance halls of old patrician houses in Central Europe. In many cases, however, the laffettes of these decorative cannon are modern; in the present instances all are of the period.

147. MODEL OF WALL CANNON

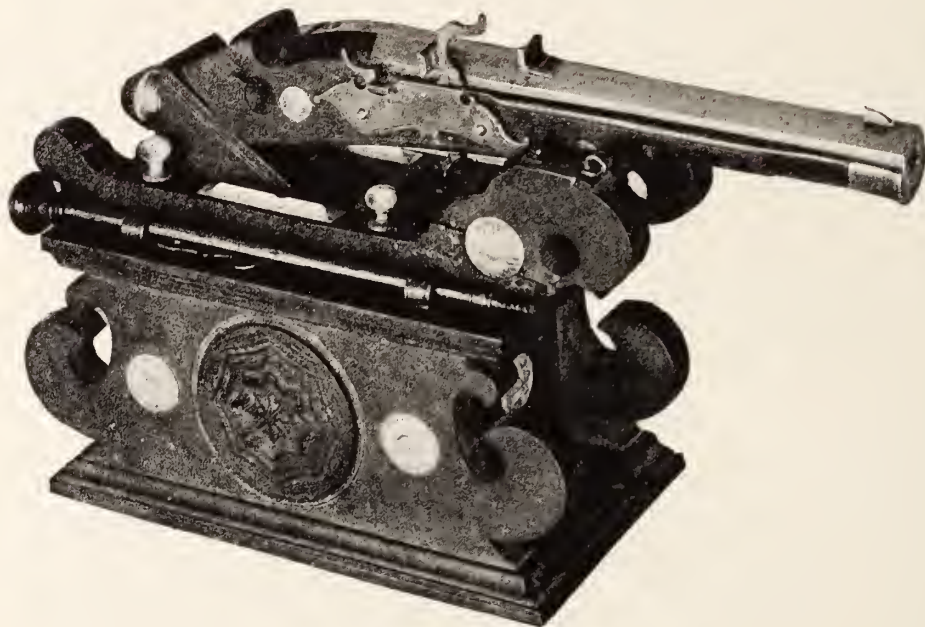
*Austrian, Late XVI or Early XVII Century*

With laffette complete, showing numberless details. Barrel of latten, hexagonal in section, with square bore; pan enclosed by cover revolving down upon it; decorated lockplate of bronze; stock of pearwood held to laffette by bronze trunnions. Laffette of

[Continued]

147. *Concluded*

irregular form, its base box-like enclosing drawer for ammunition, its upper part arranged as runway for an inclined plane by means of which depression of the gun could be effected. Loading apparatus present. Laffette decorated with turned ivory rosettes and by a central rosette of walnut on either side. Length (over all) 11.5"; calibre .187". We know of no specimen of this type in collections here or abroad. In this instance it was probably designed not as a plaything, but as a working model, by means of which a cannon founder elaborated his ideas or explained them to a patron.



148. CANNON MODEL

*Austrian, 1690*

With laffette complete. Length 57.5", of cannon 36", calibre 1.1". Bronze barrel decorated with wreath of baroque acanthus leaves at butt, and with richly foliate terminal acorn; also with curious handles as crowned flying dragons, on whose region of barrel ornamental patterns are developed in chasing—a type of ornamentation appearing also on large escutcheon near breech. Probaly cast by Johann Kippo-Kyas in Vienna. Laffette of straight low model, with heavy wheels,—all parts strongly reinforced with iron; colored.

225-

[PLATE XIX]

## 149. CANNON MODEL

*Austrian, 1700*

350. — With laffette complete. Length 44", of cannon 27.5", calibre 1". Bronze cannon, enriched with baluster "turnings," foliate acorn and wrath of baroque acanthus at butt, also with well-chiseled dolphins as handles and with punched designs at their base, as well as on large escutcheon. Laffette reinforced with decorative ironwork, provided with ammunition chest and with supplemental wheels and tongue-bar, the last not originally belonging, but approximately of the same period. Color olive brown. Cannon probably cast by Johann Kippo-Kyas in Vienna.

[PLATE XIX]

## 150. CANNON MODEL

*Austrian, 1740*

180. — With laffette complete. Length 43", of cannon 25", calibre .7". Bronze barrel enriched with baluster "turnings," baroque shield surmounted with crown, and with scaled and large-tailed dolphin. Laffette slender with small wheels: color olive-drab: sides and upper rim of long carriage strengthened with iron mounts which are richly cut out or embossed with baroque foliation.

## 151. MODEL OF MORTAR WITH LAFFETTE

*German, Late XVI or Early XVII Century*

1500. — Bronze mortar beautifully designed and executed, probably the artist's model for large piece; it measures but 5.5" by 4" (calibre 3.2"), not including outcropping heads or trunnions. Base broadly octagonal: its sides treated as three decorative circular bands or zones, all with profuse ornamentation in relief, showing late German renaissance arabesques, close coiled, emanating from mascarons. Breech-band with head in high relief, whose scalp rotates outward disclosing pan. Mouth-band with four heads of rams in full relief, to be used as means of anchorage or as handles for attachment, in transporting. Laffette (18" by 5.3") painted in vertical bands, alternating white and vermilion, and reinforced with decorative ironwork, painted black, in which numerous coils appear,—details indicating that the laffette was mounted or remounted about 1700. Museum piece, and in extraordinary preservation.

[PLATE XX]

## 152. CANNON MODEL

*Austrian, 1700*

225.— With laffette complete. Length 41.5", of cannon 25.5", calibre .65". Bronze barrel decorated with baluster "turning," with acorn and butt-wreath of acanthus leaves, with crowned flying dragons as handles: also with ornamental escutcheon plate. Laffette of simple low straight model, strongly strengthened with iron mounts. Uncolored.

[PLATE XIX]

## 153. CANNON MODEL

*German, 1760*

160.— With laffette complete. Length 31", of cannon 15.5", calibre .55". Near breech escutcheon in relief, surmounted by crown: handles as short foliate dolphins. Laffette mounted with iron reinforcing pieces in baroque style, those on side richly ornamented with leaf-work. Olive green with ironwork in lighter tone.

## MISCELLANEOUS

## 154. CALTHROP

*XV-XVII Century*

35.— Sown over runways in roughish ground, and falling always with a point upward; calthrops were often as effective as musket shot, and sometimes as deadly. To their widespread use during the time of the Thirty Years' War is attributed the change in foot gear of soldiery when a sole was worn which was often an inch thick.

## 155. CASE KNIFE

*Catalonian, XVIII Century*

20.— Curiously sculptured with lion, goat, figures and foliation; handle of numerous sections of horn held together in framework of silver.

## 156. BULLET MOULDS (2)

*Austrian, XVIII Century*

15.— In one specimen a clipping device occurs which cuts off the stem of the newly cast bullet.

157. MOULD FOR BULLETS FOR WALL PIECE *Tyrolese, XVII Century*

40.— Casting bullets roundly 1.5" in diameter.

## 158. BULLET MOULDS (2)

*German, XVII-XVIII Century*

30.— Each casts a number of bullets at the same time.

159. MUSKETEER'S POWDER FLASK

*German, Early Decades XVII Century*

30. — Triangular; leather-covered; reinforced with bands of iron; iron rosette in center and iron corner plates with decorative foliation; flange attached at back of flask served to support the flask at belt of musketeer.

[PLATE XXI]

160. ARQUEBUSIER'S POWDER FLASK *Italian ?, Late XVI Century*

40. — Flat in section, of cow horn, engraved with lines, roping, foliation and portrait medallion; mountings of steel; original cord for carrying, metal flange appended which retained the flask in position at the belt of wearer.

[PLATE XXI]

—\*END OF FIRST SESSION\*—



## SECOND AND LAST SESSION

Saturday November 20, 1926 at 2:30 p.m.

*Catalogue Numbers 161 to 311 Inclusive*

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- 45.— 161. PRIMING FLASK                      *South German or Swiss, Late XVI Century*  
Ring-shaped, with brass mountings; its surface decorated with a pattern of inset rings of brass within which appear small circles of materials of different colors,—red, yellow, white and black.

[PLATE XXI]

- 15.— 162. SHOT FLASK                                      *German, Early XIX Century*

- 35.— 163. "WORMS"                                      *XVII-XVIII Century*  
For withdrawing charges in cannon. Four specimens.

- 25.— 164. GAUGES (2)                                      *German, XVIII Century*  
For testing the diameter of bullets. The larger one inscribed: *2½ e. i. Kugellehr 17 . 18 . 19 et 20 gehörig A 1741*. And the other *Kugellehr 6 . 7 et 8 gehörig 1741*. Objects of curious technical interest.

- 25.— 165. KEY FOR WHEELLOCK                                      *German, 1600*  
Powder measure attached. Arranged for winding wheels of three different gauges of winders, whether of gun or pistol.

- 30.— 166. HAND GRENADE OF GLASS                                      *XVII Century*  
Explosion of charge scattered numberless splinters of glass whose thickness may be seen in a broken specimen accompanying the complete object. *Rarissima*.



## 167. GRAPESHOT SCHRAPNEL

XVI-XVII Century

In its original canvas and roping.

25.—*Rarissima.*

## 168. BANDOLEER OF MUSKETEER

Austrian, 1600-1650

50.— Complete, with nine cartridge holders and small bullet pouch in sheepskin. Specimen of service model used commonly throughout Europe, but of which actual specimens, even fragmentary, are today of considerable rarity. This follows from the perishable nature of their component parts, string, thin leather, capsules of thin pine wood.

[PLATE XXI]

## 169. BANDOLEER OF MUSKETEER

Austrian, 1600-1650

45.— Specimen similar to foregoing.

## 170. FORK OF MUSKETEER

Austrian, XVII Century

25.— For supporting his piece.

## 171. HUNTING STOOL

Austrian, Early XVIII Century

60.—

## 172. GUN CHEST

Austrian, Late XVII Century

100.— Covered with red deerskin morocco, and garnished with numberless brass-headed nails in double rows, double circles, baroque foliation. Metal mounts in baroque ornament, gilded; hasps, hooks, handles, large lockplates, last with *ajouré* borders. Lid opens; then front of chest opens outward. Lined with red deerskin. Measures 5'XI'XII".

[PLATE XX]

## 173. HUNTING SPEAR

Austrian, Early XVII Century

105.— Broad heart-shaped blade whose middle area has been raggedly *ajouré*, irregular points extending inward to mid-rib of blade which here is filed baluster fashion. This unusual arrangement of hunting blade may well have been a device for preventing the animal running up the spear, a danger always imminent with bear or boar,—which led huntsman to attach toggles of boar's teeth or prongs of antlers.

## 174. TRIDENT

South German, Late XVI Century

25.— Used as boar spear, according to contemporary documents. See cut, lot 209; similar type.  
From private collection, Munich.

## 175. BOAR SPEAR

Austrian, Late XVI Century

55.— Heavy form, with blade having median keel; transverse toggle, to keep animal from running up the shaft.

176. BOAR SPEAR *Austrian, XVIII Century*  
Head elliptical, with heavy median keel; toggle present, riveted to ferrule.

177. TRIDENT *North Italian, Early XVII Century*  
Hunting arm. File work at base of prongs.

[PLATE I]

## GUNS

178. FLINTLOCK SPORTING RIFLE FOR CHILD *Austrian, Mid-XVIII Century*

Length (over all) 34.5"; weight 72 oz. Barrel hexagonal in section, tastefully decorated at breech with strap-like traceries showing stag and hounds. Near it the signature *Joseph Hamerl in Wienn*. Lockplate (again signed) and other mountings of stock of bronze gilded, showing strap-shaped ornaments and hunting scenes deeply incised or ajouré; escutcheon at base shows the arms of Liechtenstein and of Count z. Oettinger (Baldern).

179. FLINTLOCK SPORTING RIFLE OR CARBINE *Austrian (Vienna), Early XVIII Century*

Barrel short (22"), of broad calibre (.7"); with original bluing, treated decoratively by file work producing alternately narrow flutings and ridges throughout its entire length. Lock bears the signature *A. Spaleck*; deeply chiseled with design of boar hunt in which one of the dogs escaping from the design of the lockplate clambers through baroque ornament at the base of the hammer. Stock of walnut edged with low relief with baroque traceries; mountings of bronze gilded, deeply sculptured forming frames of hunting scenes. Large escutcheon plate bears arms of the Liechtenstein.



180. SPORTING FLINTLOCK RIFLE *Austrian, Mid-XVIII Century*  
For child or lady. Length 34.5"; weight 92 oz. In spite of its heavy barrel, the calibre is relatively small (.5"). Barrel bears signature *F. Ioseph Mausch in Wienn*; signature which occurs also on the lockplate. Stock delicately carved in late baroque foliation and enriched with mountings of gilded brass.



F IOSEPH MAUSCH IN WIENN

181. DOUBLE-BARRELED FLINTLOCK FOWLING PIECE

*French (?) , Second Half XVIII Century*

55.— Barrels right and left, decorated at their base by flowers and foliation in gold damascene. Locks either Neapolitan or Spanish, but without signature. Mountings of stock are of steel engraved with flowers and foliation in late baroque.

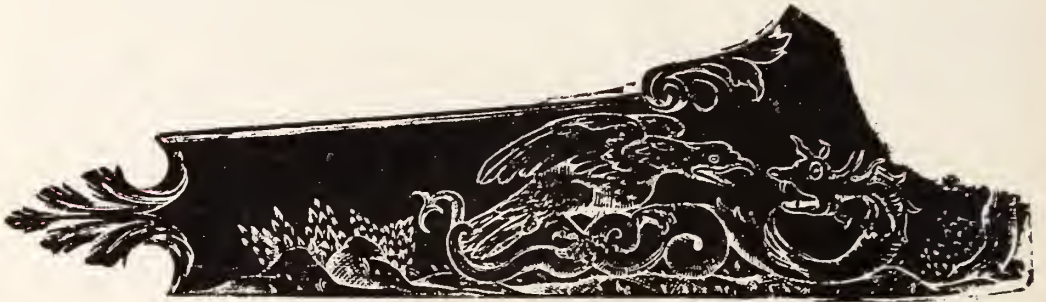
181A. DOUBLE-BARRELED FLINTLOCK FOWLING PIECE *Austrian, 1760*

40.— Barrels right and left; bear at breach *Anton Rosenberger in Herzogenburg*. Locks engraved with hunter, dog and stag. Mountings in brass enriched with sculptured traceries of late baroque.

182. WHEELLOCK SPORTING RIFLE

*Austro-German, About 1700*

65.— For youth or lady. Barrel 28" long, with original bluing, bearing near the breech the name of the maker, Lorentz Paver. Lock bears the wheel entirely within the lockplate, which, with neighboring cock and spring cover, is finely and richly engraved with design of bird, lion and mermaid, and eagle attacking a dragon. Butt of walnut burl ornamented with incrustation of horn which becomes especially decorative on cover of pyrites holder, where inlays of different colors are employed. Opposite lockplate a steel plaque engraved with rider falling from horse.



183. WHEELLOCK SPORTING RIFLE *Nuremberg, Dated 1631*

130. Barrel octagonal, with ornamental sight, bearing the poinçon N and the inscription *1631 Augustinus Kotter*. Lock, which also bears a poinçon, is engraved in scrolls with leaves; on disk covering wheel mechanism the same design occurs backed on either side with birds; cock and spring decorated with file work, the hammer becoming a fire-dragon's head. Stock of cherry wood, its borders strengthened by inset strips of horn in double lines; at various points are inset plates of bone, with portrait medallions and ornamental rosettes, together with inset plates of bone engraved with animals and personages.

*Note:* Compare specimens of this distinguished artist's workmanship in the Dresden Museum (Gewehr-kammer); Ehrenthal's Führer, Nos. 238, 239.



184. DOUBLE-BARRELED FLINTLOCK FOWLING PIECE *Italian, 1780*

40. Barrels right and left, decorated at breech in sprays and flowers in gold damascene. Locks bear the signature *Fal Tono*. Stock of walnut burl sparingly carved with late baroque traceries. Mountings in bronze gilt.

185. DOUBLE-BARRELED SMOOTH BORE FLINTLOCK GUN

*German, Late XVIII Century*

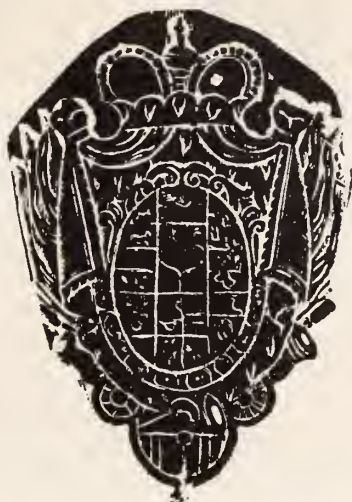
45. Second barrel rotates into position from below, bearing its separate frizzen. Each barrel bears the signature *Wolfg. Schirmer in Bamberg*.

*WOLFG. SCHIRMER IN BAMBERG*

185A. DOUBLE-BARRELED FLINTLOCK GUN

*Austrian, 1775*

50. Barrels superimposed, bearing at base *des Chasseaux à Paris*, in



[Continued]

185A. *Concluded*

35.—

relief, gilded. Lockplate with signature *Marcus Zelner in Wienn* and other metal mountings, the latter in silver, delicately chased. Escutcheon bears an extraordinary coat of arms containing no less than twenty-one quarterings under ducal-electoral crown.

*Note:* Marcus Zelner, probably son of the court gunsmith Kaspar Zelner.

186. FLINTLOCK SMOOTH BORE GUN *Austrian, 1760*

Barrel heavy, octagonal in section, of damascus steel (European?): at its breach *Kayser in Wien*. Lock beautifully decorated with sculptured traceries and with engraved design of stag hunt. Stock enriched with baroque ornaments in low relief and with mountings in brass which are either *ajouré* or deeply sculptured with traceries and medallions.

KAYSER IN WIEN



187. FLINTLOCK LIGHT SPORTING RIFLE *Austrian, Late XVIII Century*

40.—

Barrel of true Damascus steel richly decorated with silver encrustations in Turkish designs and with a long inscription in Turkish on the median band. In spite of the great length of the barrel (49") and the coarse rifling, the specimen is surprisingly light, weighing scarcely more than 6 lbs., indicating a Damascus barrel of highest quality,—a barrel such as armorers in England, France and Germany endeavored to copy in the "twist" barrels of the late eighteenth and early nineteenth century. On the lock is the signature *Jos. Planer in Wien*.

188. DOUBLE-BARRELED FLINTLOCK FOWLING PIECE

*Alsace-Lorraine, Late XVIII Century*

35- Barrels right and left, of twist (European); at breach the poinçon of a dragon inset and gilded, and the name *Lindenschmitt à Mayence*, whose signature appears also on lockplate à *Mayence*. Stock of walnut: mounts in silver bearing hall mark.

189. FLINTLOCK SPORTING RIFLE

*Austrian, Mid-XVIII Century*

40- Of light model. Barrel, blued, octagonal in section, bears deep poinçon in the Neapolitan manner, with eleven fleurs-de-lys deeply stamped, the mark *Marcus Zelner* deeply inset and gilded, and the separate mark of a lion. Lock is signed *Marcus Zelner in Wienn*. Stock with sculptured baroque traceries, and with mountings in copper gilt including an escutcheon plate bearing arms of the Liechtenstein. Cf. 185A.



190. FLINTLOCK SMOOTH BORE GUN

*Austrian, Late XVIII Century*

30- Barrel decorated with longitudinal file work, bearing monogram F.E.G. Lock of beautiful model, deeply sculptured with cupid and with seated figure wearing mask and holding a double-headed serpent, also with archer in classical costume standing beside slain bear. Mountings in steel richly sculptured, engraved and *ajouré*.

191. DOUBLE-BARRELED FLINTLOCK SMOOTH BORE GUN

*Austrian, Late XVIII Century*

35- Second barrel rotates into position from below (at release of spring in front of trigger guard) bearing with it separate frizzen. At breech each barrel bears *Franz Adam in Zisterstorf*, whose signature occurs also on lockplate.

FRANZ ADAM

192. DOUBLE-BARRELED FLINTLOCK RIFLE

*Austrian, Late XVIII Century*

35.—

In spite of short length (37"), the present gun weighs 11 lbs. Barrels superimposed; locks right and left, left one being lower in level than right one. Mountings of stock in brass gilt; escutcheon bears coat of arms with collar of Golden Fleece.

193. WHEELLOCK RIFLE

*Austrian, End XVII Century*

120.—

Barrel bears signature *Fr. Steskal in Wien*. Wheel concealed within lockplate, which becomes a fair field for rich decoration, closely engraved with European horsemen attacking the Turks who, with horsetail, aigrettes and quivers, are hastening back to their tents,—all within a baroque ornamental border. Similar in treatment is the engraved design of cock and of base of spring, where kettle drums and helmet appear, and a cavalier in jack-boots finds his way through a maze of baroque interlaced strapwork. Stock of walnut richly carved with foliation and undulating bands; mountings ornamental in brass, one of which, in concealed position, within the trigger plate, is richly incised with rococo strapwork. Near the breech arises wind-gage and socket by means of which the hind sight could be lifted or depressed.



194. DOUBLE-BARKELED FLINTLOCK FOWLING PIECE

*German, Late XVIII Century*

30.—

Barrels right and left; bear near breech *Ios. Sadler a Baaden*, whose signature appears also on lockplates. Stock of walnut bearing star-shaped ornaments on cheek plate, inlaid in black horn and bone: enriched further by carved designs and many inlays in silver wire.

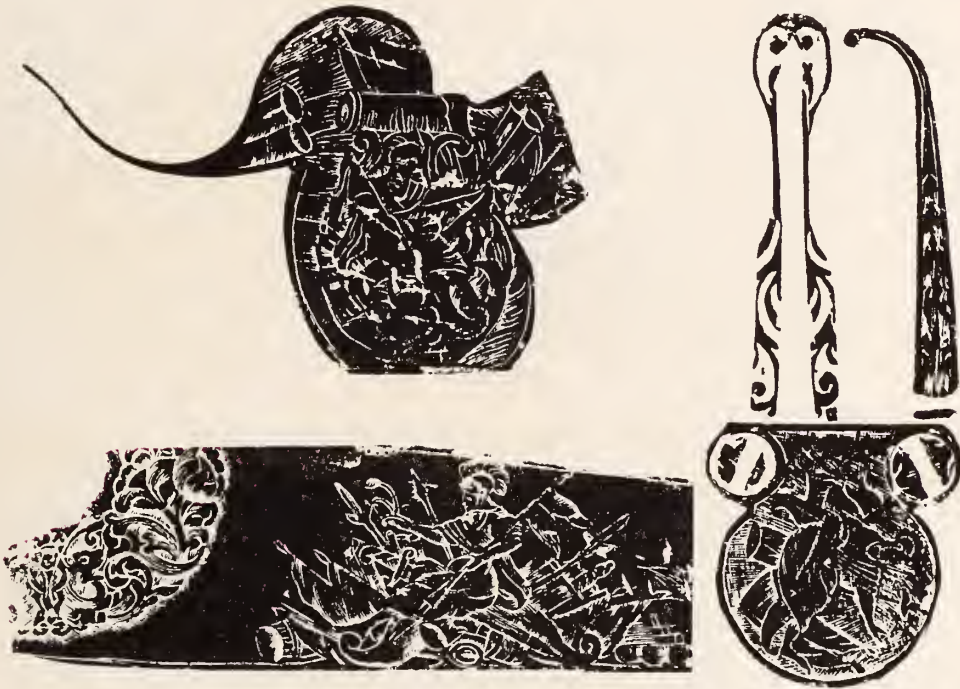
**IOS . SADLER A BAADEN**

195. SHORT WHEELLOCK SPORTING RIFLE

*Austrian, About 1700*

75.—

Similar to 208, but of slightly later date, the decoration of the lockplate showing baroque panoplies, classical figures and foliation; below the pan guard the initials W.W. Stock of more ornate design than similar specimen; in it appear inserts of horn of dark color margined by horn in the form of rosettes, flowers and scrolls; at cheek guard is mantling inlaid in bone together with mother-of-pearl plaque.



196. FLINTLOCK SPORTING RIFLE Mid-XVIII Century

35.—

Barrel relatively short (28"), of large calibre (1") and great weight (about 11 lbs.). Barrel octagonal, rifled, original bluing, bears signature *Nicolavs Koch in Wienn*, a name which appears also on lockplate. Heavy stock decorated sparingly with carved traceries and mounted in brass gilt, these engraved with foliation, portrait bust and stag hunt.



197. FLINTLOCK SMOOTH BORE GUN Polish (?) 1760

35.—

Barrel bears at base exotic design of headdress, flowers and shields, and the name *A. Konskie*. Lock and metal mountings incised and sculptured delicately in foliation and flowers against gilded background.

198. LIGHT FLINTLOCK BLUNDERBUS (TROMBLON) Italian, Mid-XVIII Century

35.—

The entire piece weighs scarcely more than 4 lbs. Its barrel bell-shaped, 1.2" in diameter; at its breech the Italian poinçon *F. Bonafini* and his poinçon of a horse. Stock breaks at region behind escutcheon, enabling this arm to be more easily carried when traveling; mountings in brass gilded and decorated.

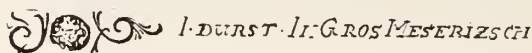
*Note:* Specimens by this master in Dresden Collection, Nos. 1424, 5.



199. DOUBLE-BARRELED FLINTLOCK SMOOTH BORE GUN Austrian, 1750-1800

30.—

Heavy model, weighing 10 lbs. Barrels above and below, octagonal in section, bear the signature *I. Durst in Grosmeserizsch*, whose poinçon, gilded, appears also at breech. Stock of walnut sparingly enriched with baroque carving, and with bronze-gilt mountings.



200. FLINTLOCK SPORTING RIFLE FOR CHILD

*Austrian, Early XVIII Century*

45.— Length (over all) 24". Its weight less than 5 lbs. in spite of heavy barrel with .5" calibre; at the breech the barrels, with rifled lining of brass, bears sculptured ornamentation corresponding in pattern with lockplate, developing sprays of large-sized flowers and foliation. Stock crudely carved; flint recess present.



201. DOUBLE-BARRELED FLINTLOCK RIFLE

*Austrian, Late XVIII Century*

35.— Of revolving pattern in which a single hammer is present, but two frizzens; by releasing a spring at the trigger guard the lower barrel may be revolved upward; barrel bears signature *Johann Durst*. Specimen extraordinary in that it presents two types of rifled barrel, one heavy suitable for a distant shot, and one light with shallower rifling for close range.

202. FLINTLOCK GOOSE-GUN

*Austrian, First Half XVIII Century*

50.— Length (over all) 6'9". Barrel signed *Georg Keiser*, a name which reappears on engraved lockplate.

*Note:* Keiser, b. 1647, produced guns for the Saxon Court (Cf. Dresden Collection, Ehrenthal's Catalogue, pp. 21, 47, 70).



203. MATCHLOCK ARQUEBUS

*Early XVII Century*

75.— Bears numerous marks on barrel, lock and stock, showing its origin from Henneberg and from the well-known *fabrique* of SUHL (*Thüringerwald*). Barrel 46.45": smooth bore (calibre .75"). Weight 11 lbs. Regimental arm of high quality.

*Note:* (Cf. Anschuetz, *Gewehrfabrik in Suhl*, Dresden, Arnold, 1811, 2 pls.).

[PLATE XXI]

204. MATCHLOCK ARQUEBUS

*Early XVII Century*

75.—

Bears numerous marks on barrel, lock and stock showing its origin from Henneberg and from the *fabrique* of Suhl. Weight 11 lbs. Barrel 46.45" in length; smooth bore (calibre .74"). Regimental arm of high quality.



205. MUSKETEER'S FORK

*Austrian, XVII Century*

25.—

[PLATE XXI]

206. DOUBLE-BARRELED FLINTLOCK SMOOTH BORE GUN

*Austrian, 1820*

30.—

Barrels blued, bearing at base inlaid in silver *Kuechler*; they are superimposed and rotate into position, with separate frizzens.

207. FLINTLOCK SMOOTH BORE GUN

*Austrian, Late XVIII Century*

30.—

Barrel of earlier period of true Damascus, richly encrusted with Turkish tracteries and decorated with longitudinal bands and file work. Lock signed *Georg Fruwirth in Wienn*. Light stock decorated with baroque tracteries, and with mountings of steel decorated with engraved tracteries and panopies.

IOS. FRUWIRTH



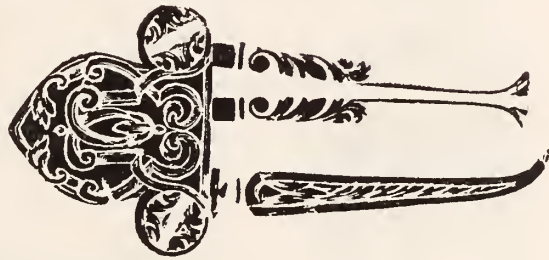
208. WHEELLOCK SPORTING RIFLE

Vienna, 1690

110.—

Its barrel, octagonal in section, bears in gold damascene the signature *Kaspar Zelner*. Lockplate conceals the mechanism of the wheel and is engraved with a stag hunt interestingly composed: on guard of cock appear stags at rill. Stock of hard wood (probably mahogany) carved with baroque traceries and curiously burned in lines to simulate coarse graining: and further decorated with mountings in brass gilt richly engraved and *ajouré*. The lid for the pyrites chamber is decorated with insets of horn of different colors.

*Note:* Kaspar Zelner, gunsmith of emperors Joseph I and Karl VI, also of Saxon court, is represented in the Dresden Gewehrgalerie by splendid specimen.



209. WHEELLOCK SPORTING RIFLE

Vienna, Late XVII Century

150.—

Barrel hexagonal in section, signed near its breech *Kaspar Zelner*, with his bronze gilt poinçon and signature, which appears also on lockplate: the latter is decorated with engraving, picturing cavalier, huntsmen, hounds and a church in the manner of the end of the seventeenth century. Of curious design is the plate enclosing the

[Continued]

209. *Concluded*

hammer of this interesting lock, in which fisherman and otter are rivals in their interest in a gigantic fish. Stock of dark walnut enriched with horn appliqué in bands of different colors.

*Note:* Excellent example of the work of this well known artist.



210. SNAPHAUNCE GUN OF REVOLVING MODEL *French (?) 1690*

Furnished with a drum ("chamber") of bronze to contain eight cartridges which are passed into the chambers from in front through a deep groove on the under side of the stock. The revolving operation of the drum is accomplished by hand after a spring fastening is released at the front of trigger guard. Drum is divided on its surface into sections by longitudinal bands of steel, each section with its separate pan at breech and with small sliding cap, snap-haunce fashion, each pan-cover held in position by separate spring. Frizzen of great length in the manner of snaphaunce frizzens, its

[Continued]

210. *Concluded*

sparkling surface being almost at right angles to its stalk, which is of great length and provided at its base with spring to hold it in position. Lock closely engraved and sculptured with flowers and foliation, the centers of the flowers being arranged for the heads of screws which hold the lock in position; hammer decorated in similar manner, of curious form since it bends over the stock so as to meet frizzen near median line. Trigger guard and butt-mounting decorated in similar manner with flowers and foliation, butt-mounting sending forward a long process which strengthens the ridge of the stock. Decoration of stock in lac in the manner of chinoiserie furniture of the late seventeenth century; in the present case this lac ornamentation shows foliations and a flying water bird; at base of stock the usual flint holder whose cover slides in position flush with surrounding surface; on side of stock opposite lock one notes the usual cheek ridge developed; also an ornamental plate decorated in similar fashion to lockplate.

The present specimen is an arm of high quality, of extremely rare pattern foreshadowing the revolving pistols of the nineteenth century. A gun in the Berlin Museum is of similar model, but in quality is inferior to the present specimen.



[PLATE IV]

211. FLINTLOCK SMOOTH BORE GUN *German, Early XVIII Century*

275 With folding attachment as boar spear. Barrel and head of spear encrusted with punched work, gilded and silvered, and at base of barrel a small medallion damascened. Lock, decorated richly with similar damascening, is interesting mechanically in having frizzen which rotates outward, leaving its basal part as cover for pan, a curious reminiscence of snaphaunce. Undecorated parts of lock, trigger plate and guard gilded or silvered. Stock richly inlaid with late baroque figures arranged in panels and bordered by decorated strips of bone: in background, as mode of relief, small disks of bone are freely used: numerous masks and figures of animals occur in a profusion extremely rare in specimens of this late period. They still retain, but in coarser workmanship, the fashion of the late sixteenth century. A combination arm of princely quality.

[PLATES XXII AND XXIII]

## 212. WHEELLOCK RIFLE

Austrian, about 1630

1050.

Barrel 39.4" long; calibre .65"; octagonal; at breech engraved with tendrils and foliation, where the initials M. S. occur, also owner's stamp at side of barrel, the royal crown above monogram C. L. Lock of high quality of workmanship, enriched everywhere with engraving; on hammer fire-dragon's head, from which pass out spiral processes which serve as aid to raising and depressing hammer; lock-plate shows small relief showing combat of dragon and grotesque bowman; on wheel plate the double eagle, and on lockplate a hunter running to give the *coup de grâce* to a boar held in play by hounds; in the corner, reminiscently Gothic, appears a frightened rabbit which climbs from danger on a delicate tendril. Stock of pearwood inlaid in the richest manner with late renaissance medallions, strapwork, lambrequins, animals, canopies, arches, and human figures,—those on the stock in mother-of-pearl, producing an effect of great luxury: the two major themes of composition on single plates of ivory are Diana as musician charming the unicorn, and on cover of pyrites-holder Diana sounding her horn. Trigger guard and all remaining metalwork of the gun were gilded *en plein*. Double-headed eagle engraved on the butt-plate. A museum piece of great merit.

*Note:* The artist signing his initials M. S. is doubtless Martin Sussebecker, b. in Liegnitz 1593, d. 1668 in Dresden where he had become a citizen and a court gunmaker. Two specimens of his work are preserved in the Gewehr-galerie. Cf. Ehrenthal's catalogue, pp. 19, 24.

[PLATES XXII AND XXIII]

## 213. WHEELLOCK RIFLE

Late XVII Century

700.

Length 43". Barrel 32.4"; calibre .63", richly carved on its upper surface in similar manner and doubtless by the same artists who prepared the barrel in pistols No. 238. It is again deeply and crisply sculptured with figures framed in niches, seven in all, the lowest representing a king, the second the sun god, the third fire, the fourth moon, the fifth the stars, the sixth war (?). In the uppermost niche a female figure (Hebe or Peace) offers a cup of wine; between these medallions are again animals, stork, owl, plover, squirrel, in the midst of long-stalked herbage. In front of the near sight is a small escutcheon bearing the letters V. R. above the large letter T, beside which are small rosettes. Near breech appears second deep poinçon representing doubtless the mark of the barrel maker as opposed to decorator; on this appear one above the other the letters E C. Lock suggests that of pistol No. 238. Stock also richly carved in dark wood as before, in this case without having the heads and figures in elephantine work; instead of this the shaft here bears tendrils, leaves and hunted animals. Below

[Continued]

213. *Concluded*

the lock is a charmingly carved hunting scene together with two young men in late seventeenth-century costume, holding coursers in leash, one of the hunters carrying his hawk. On stock near butt appear stags, hound and captured bird: on opposite side a monkey and a landscape with a South German tower and a barque, the boatman rowing a lord and lady who sit in state in sheltered seat: nearby stag and hound reappear. On side of barrel owner's monogram C L under princely crown.

*Note:* The artist's initials V. R. may here represent Valentine Rewer, d. in Dresden about 1730, court gunsmith.



[PLATES XXII, XXIII AND XXIX]

214. WHEELLOCK RIFLE

*Swabian, About 1680*

4200. Arm of great luxury designed obviously by one of the most competent artists of the period,—the stock certainly by Michel Maucher, whose initials appear near escutcheon plate, also initial on lock, the barrel probably by I. C. Schitl, who worked in connection with Maucher, and who has signed a similar gun in the Caldwell collection, now exhibited in the Metropolitan Museum of Art. Barrel octagonal, decorated only by punch work at breech and mouth; length 30.75", calibre .6". Lock of excellent workmanship, delicately enriched, signed M (Maucher); cock decorated with dolphins; wheel plate engraved with a design of children kneeling on a fallen wolf; on lockplate combat of stag and hounds. Stock carved with utmost richness showing ornamental acanthus borders, scrolls ajouré, panels of hunting scenes, boars, bears, lion, cherubim, apes, hunters, all amid rich foliation. Especially interesting is the full relief of a tusker who emerges from the base of stock and forms guard for the side of trigger. On stock appears a large inlay in mother-of-pearl showing the double eagle of Austria surmounted by ducal crown. Great richness is added to the design of the stock by the insertion of numerous carvings of ivory in the form of panels; here appear, for example, in charming detail scenes in the life of St. Hubert, hounds and hares, costumed figures of the epoch, the fate of Acteon, with incidental vines and flowers. On lower border of butt, on plate of ivory, the motto *Gott mit uns*. The socket for pyrites is covered with an ivory plaque representing Fame as nude figure with foot on sphere; figure's navel is push-button for opening slide-cover; above figure Eros on swan. Boenheim

[Continued]

214. *Concluded*

(*Meister der Waffenschmiedekunst*, pp. 129-130) knew of but seven specimens of Maucher's work, of which six are in the National Museum, Munich. He states "all Maucher's work shows uncommon adroitness and vivacity,—withal graceful and correct. They belong among the most costly objects which can be found in collections. As engraver of pictures as well as in the field of arms Maucher also made his mark . . ." Boeheim appends Maucher's bibliography.

[PLATE XXIV]

## GOTHIC ARMS AND HEADPIECE

215. KNIGHTLY SWORD

*German, End XV Century*

250.—Wide, tapering, long double-edged blade bearing single median groove and poinçon; quillons short, slightly drooping, truncate, octagonal in section, enlarging at the ends; bulbous pommel; original grip. Length (over all) 48".

From the armory of a member of the Saxe-Weimar family.

[PLATE XXI]

216. CROSS-HILTED SWORD

*Saxon, Dated 1538*

450.—Blade diamond-shaped in section, bearing poinçon of Brescia, together with the accompanying inscription beautifully etched and gilded, and dated *Wer Gewalt ubert im gerichet der ist eben als ein nicht fro scheindt die er verwalten soll*, 1538. And, on the other side *Wer im selber nichts guts thut was solt der andern guts thun er wirdt seines guts nimmer fro*, 1538. [Who puts might before right, such a man is no better than the sinner whom he would overpower.—He who of himself does nothing good, how could he do good to others, he will never be happy of his own good.] Original grip.

From the armory of a member of the Saxe-Weimar family.



[PLATE XXV]

## 217. KNIGHTLY SWORD

*German, 1500*

350- Blade showing pair of hollow grooves in basal half. Mark an incised running wolf with latten inlay. Cross quillons with anneau with filed torsade ornament; long urn-shaped pommel of eight faces; original grip.

From the armory of a member of the family of Saxe-Weimar.

[PLATE XXV]

## 218. OX-TONGUE SWORD OR CINQUEDEA

*Italian, Early XVI Century*

650- Wide blade bearing star-shaped poinçon. Guard of steel gilded; pommel of bronze incised with foliation; grip of ivory perforated for rosaces. Scabbard of the period decorated with lines of tooling. The present hilt has been demounted and restored, one of the ivory plates being modern.

Belonged at one time to M. Edmond Orville, who organized the Retrospective Exhibition of Arms in Paris in 1889. The scabbard, while the only genuine one of this type of sword, we believe, on this side of the Atlantic, is of separate origin, having belonged to a well-known connoisseur in Munich, who discovered it in Genoa.



[PLATE XXVI]

## 219. KNIGHTLY SWORD

*North Italian, 1450-1475*

3300- Splendid specimen, with blackened hilt and with richly ornamented scabbard,—without restoration of any kind. Length 41.7". Blade no less than 2.7" wide at guard, tapers to acute point, diamond-shaped in section, with faces slightly concave; poinçon of unknown master appears on one face on each side of blade. Pommel 1.8" in diameter, 1.1" thick; pill-box shaped, with beveled concave margins decorated with file work; on obverse, *ajouré*, sculptured in steel, St. George and the dragon, which at one time was probably enclosed in a frame of latten (or gold?); on reverse IHS in Gothic letters. Grip of *cuir bouilli*, black and hard, with transverse cord lines and with most of the marginal outcrop which primitively formed a flap over edge of guard; this is one of the few fusées of its period which have come down to us; its "feel" to the hand is extraordinary. Guard with transverse quillons, thick, band-shape, twisting abruptly

[Continued]

219. *Concluded*

at tips right and left; at tips oblique file lines, other decoration in file lines occurring near edge of blade and along quillons, of technical interest; attached to hilt leaden seal of armory.

Scabbard encased in hardened leather, plain on one side, on the other richly sculptured and incised, and here provided with sockets for knife and skewer. Decoration in the form of interlaced Gothic tendrils and foliation in repeated pattern coiling snake-fashion down the scabbard, all executed with remarkable skill, and showing in relief against a punctuate background. Point of blade has found its way through the tip of scabbard, and the leather has suffered slightly at one side of the lip of scabbard. Otherwise this superb arm is intact.

The present specimen, for its period, has no rival in the matter of high quality and remarkable preservation on this side of the Atlantic and few, indeed, in the ancient collections of Europe. The knightly sword of the Meyrick collection, now in the Riggs Benefaction in the Metropolitan Museum, is more graceful in form, but is poorer in quality, is somewhat worn and lacks its scabbard. The hilt of the present sword gives an impression of extraordinary richness with its original fire-blackened surface and polished grip intact, as it left the hand of its owner nearly five centuries ago.



[PLATE XXVI]

220. GOTHIC CROSSBOW

*Tyrolese, XV Century*

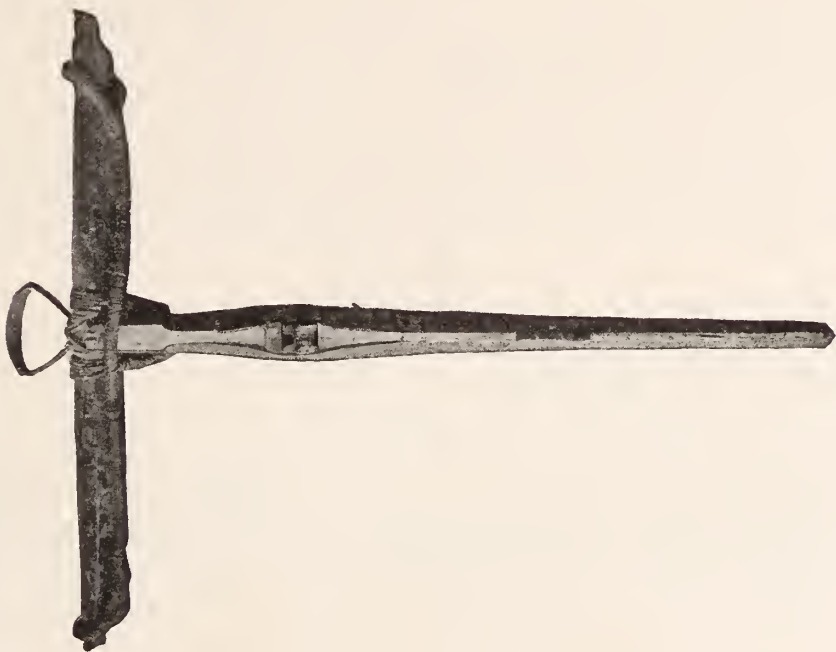
With original "fish-bone" bow, cord, shaft, stirrup. The last bears a poinçon. Compound bow retains almost entirely its sheathing of snakeskin. The decoration of the shaft includes contrasting colors, white, black and yellow, the first produced by incrustation of bone, the black by horn, and the yellow by the wood of the shaft, which is apple-wood (?). In its further decoration Gothic points are developed in the inlays of bone and horn. Present specimen

[Continued]

225.-

220. *Concluded*

was spanned not by goat-foot or crique as in later times, but by a belt loop, whose notch is present. Curious tackle at yoke. Extraordinary rarity and in untouched condition.



221. SPURS (PAIR)

*Late Gothic*

170. For tilting. Having wide necks enclosing mullet; model in vogue at end of XV or beginning of XVI century. The present specimens belonged to the expert Leber, of Vienna, at one time director of the Imperial Armoury. It is rare to find one spur of this kind which is not a "dug-up," let alone a pair.

[PLATE XXVI]

222. GOTHIC SPUR

*Hungarian ?, Last Quarter XV Century*

65. Dredged from the Danube. Neck of spur 6" long.

[PLATE XXVI]

223. PRICK SPUR

*German, XIII Century*

50. Of alloy copper which was doubtless gilded *en plein*. Point quadrilateral, suddenly arising half an inch from heel from quadrilateral base which served as a guard against seriously injuring the horse.

[PLATE XXVI]

224. *LANGUE DE BOEUF* *Italian, Late XV Century*  
Blade with mark. On one side a deep slash, which is probably  
contemporary. Rare early form.

[PLATE XLV]

225. *HAUBERK OF MAIL* *German, XV Century*  
With large flat, riveted links nearly .25" in diameter. Sleeves to  
below elbow. Weight 17 lbs.

226. *BRAYETTE OF MAIL* *German, XV Century*  
Links .4" in diameter; of Gothic form. Retains the lappet to which  
was riveted the hinder element of the same defense. Weight 3.8  
lbs.

[PLATE V]

227. "EAR SPOON" *Bohemian, XV-XVI Century*  
Private collection, Munich.

[PLATE I]

- 227A. *BROWN BILL* *English, XV-XVI Century*  
Rare object. Moor find, Sussex. National arm of the English;  
recalls their rallying cry "Bills and bows" during the Hundred  
Years' War.

[PLATE I]

228. *GOTHIC HALBERD* *Swiss, XV Century*  
Wide deep form whose short blade merges in an angular apex.  
Present specimen bears accompanying poinçon, and is remarkable  
for the ornamental inset areas produced by the file, as near tip of  
blade and beak.

From the armory of a member of the family Saxe-Weimar.

[PLATE I]

229. *GOTHIC HALBERD* *South German, 1500*  
Heavy head with short quadrangular apex, broad heavy blade with  
trefoil perforation, short stout beak.  
Same source.

230. *KIDNEY DAGGER* *XV Century*  
Dredged from the Rhine. Blade of watered steel, with inset rosace  
of latten *ajouré*; handle of ivy-root, complete, save for metal ter-  
minal cap.

From a private collection in Germany.

## 231. GOTHIC THROWING AXE

*German, XV Century*

260. Head angular, filed in longitudinal ridges, cutting border of axe becoming almost the side of a spearhead; at its base a hole for attachment of thong. Shaft authentic, with carved chape-like areas, pierced at butt-hole for attachment of loop by means of which this arm could be hung at saddle bow.

We need hardly mention that this is one of the rarest and most aberrant types of polearm. A specimen occurs in the Dino collection in the Metropolitan Museum of Art; only one other is known on this side of the Atlantic. In all we know of four specimens in European collections. The present object is from the collection of Prince Carl von Preussen.

[PLATE VIII]

## 232. SALADE AND BAVIÈRE

*German, Late XV Century*

5000. *Salade* with long neck defense; decorated with file work and latten rivets. Bowl tall, closely modeled in the neck region, where it develops sharp median keel; comb of moderate height, flat top, bordered on either side by pair of longitudinal file lines developed somewhat as roping. Median aperture present for plume holder, together with openings in front and behind to which were fixed the rivets which held in place metal base for plume holder, which was provided probably with keyhole-like border to form a strong support for crest-holder. Movable visor, of low model, in height only 2" at extreme point, where sharp median ridge is developed similar to that appearing in neck region and continued on the helmet above ocularium, to become gradually flattened out on the comb; sides of visor delicately developed, the ridge forming lower border of ocularium becoming moulded inward. Branch of visor about 1" wide, terminating at pivot in a rosette-shaped lobe ornamented with file work; on either side of ocularium a crisp pointed ornament. Ornamental file line extends completely around timbre at level of brow strap to which padded lining was sewed. Lower border of helmet delicately outrolled, narrow, excellent in workmanship, heaviest near peak of visor and fading away at neck,—on the Gothic principle that the weight of the armor should be distributed accurately where needed. At sides of bowl, just above the up-rolled rim at base of helmet, small openings are disposed two by two, three on either side and at the angle at neck—through which threads were passed fastening the lining. A similar pair of small apertures arranged vertically occurs also at sides of visor. Within the bowl of this *salade* the small loop of leather is still present by means of which the headpiece was held in place and prevented from being tilted too far forward. Length 15.75"; weight 5 lbs.

[Continued]

232. *Concluded*

The *Bavière* accompanying this headpiece is the tilting model, of great breadth and weight (5 lbs.). Composed of three elements, —*pectoral plate* for attachment to breastplate, *chin piece* and *ventail*. The lowest element is broad and was kept in place by means of bolts which passed through the plate in its median line as indicated by two rectangular apertures of different sizes; of this plate the inferior border developed seven ornamental points, upper border five. Chin plate closely modeled to the head; bears an early repair in red copper; attached to pectoral element by single rivet in median line; its two lateral rivets are blind (by this device the head could be slightly bent from side to side). Ventail gracefully modeled, its lower border with five ornamental points; articulated at the sides by brass-headed rivets; it may be lowered by release of spring pin at the right; upper border heavily and gracefully reinforced as a moulding whose angular finish is still beautifully preserved.

Although this *salade* bears no mark, it is obviously the work of a master armorer and probably belonged to a harness poinçonné only on breast or back. Its graceful form, excellent material and fine borders suggest the workmanship of Konrad Seusenhofer, court armorer of Maximilian I.

[PLATE XXVII]

## PISTOLS

233. WHEELLOCK PISTOL

German, 1550-1600

Decorated dag of relatively early period, having shaft plaque in black horn relieved by incrustations of white bone arranged in lines and bands outlining panels, in which separate ornaments appear, those of the melon-shaped ball-butt showing in bone medallion portraits in contemporary and earlier costume. In this particular region three panels are separated from one another by ornate bands, brass gilded, *repoussé* in renaissance ornament of strapwork and beading. In the general treatment of the stock the longitudinal bands of bone are decorated in guilloche; on major spaces additional ornaments appear in the form of separate plaques engraved with leaf work, medallions, scrolls, rosettes, masks and animals. No poinçon appears, but the work is evidently Saxon.

From an ancient armory of a member of the family Saxe-Weimar.

[PLATE XXVIII]

## 234. WHEELLOCK DAG

Saxon, Mid-XVI Century

360.— A richly decorated dag of early period; barrel bears a Saxon poinçon, and on the lockplate the mark of a spur. Barrel hexagonal almost its entire length, developing at its breech tang of extraordinary length, proceeding, in fact, as far as the butt. Lock enriched with engraving on hammer, border of lockplate and on various *attaches*, notably on the pan cover which develops an early renaissance mascaron; shoulder of wheel case bears a cast ornament in bronze gilded, on which cherubs are pictured holding a garland around the winder. All *attaches* of the lock appear to have been richly gilded, the gilding, however, now retained only on the rotating safety bar. Stock is encased in a veneer of black horn against which, as a foil, an ornamentation in white bone has been employed; this ornamentation takes the form of bands engraved *en torsade*, and of a scroll-pattern enclosing acanthus bands which are supplemented by delicate border-lines in white horn. Ball-butt enriched with medallions and bands of bronze gilt. On great panel of the stock opposite lock appear decorative rosettes and inset figures, dog catching hare, hunter in contemporary costume rushing to seize his falcon which has just killed its prey. Ornamental support of ramrod shows renaissance mask and scroll.

From the ancient armory of a member of the family Saxe-Weimar.

[PLATE XXVIII]

## 235. FLINTLOCK PISTOL

French, Late XVII Century

50.— A Louis XIV pistol richly decorated. Barrel circular in section, slightly dilating at the mouth, at breech becoming octagonal in section; upper three faces of barrel here beautifully ornamented with acanthus, Greek honeysuckle and delicate incised foliation; on uppermost face three marks appear inset in latten, bearing lion rampant and name *Gille Deselier*. Lock, similar in delicate ornament, bears also the signature G. Deselier. Trigger guard and butt plate elaborately treated in similar taste, the terminal boss modelled as a lion-headed mascaron, with a fine frame, sculptured in steel, developing honeysuckle and acanthus.

Especially noteworthy is the counter plate of lock which bears a sculptured and *ajouré* design of strapwork, with foliation and lion's heads arising from head of Bellona (?). Length (over all) 20.5".

From the armory of a member of the family Saxe-Weimar.

[PLATE III]

## 236. PISTOL HOLSTERS (Two)

XVII Century

20.— For wheellock dags.

## 237. WHEELLOCK DAG

*German, About 1560*

1050.

Curious model designed, it is said, for shooting over rampart or trenches. This rare type is known in specimen in Metropolitan Museum of Art, in Riggs collection. Barrel short, 9.2"; (calibre at mouth .6"); base hexagonal, ornamented by transverse file lines and a butt-band criss-cross; nearby appears the poinçon of Nuremberg, above it the letter N, below on separate poinçon a stag rampant. Similar marks occur, by the way, also on lockplate where the stag, however, assumes the position courant, having above it in this poinçon the initials K.S. Lock of usual type of ornamentation: pyrites holder of heavy model, decorated with mascaron engraved; and the same type of carving occurs on dolphins which form the ornament of case of wheel. Stock bent abruptly so that grip lies almost at right angles to barrel. It is of apple wood, decorated with panels whose margins are formed by inlaid bands of bone ornamented by roped design; within the panels appear figures and medallions; on ball-butt central ornaments are mascarons; on bone band at neck of butt is a design of fruit and foliation; on the plaques near breech of barrel are long mascarons viewed in profile below renaissance scroll; at base of trigger the bone plaque bears head of lady in costume of the period. At tip of ramrod and on its adjacent plate is an ornamental acanthus design; side of stock opposite the lock is ornamented broadly with scrolls of coarse arabesques in which appear dolphins, mermaid, rabbit, leaves and fruit. Attached to stock is a leaden seal bearing on one side the initials H. K. and on the other a princely coat of arms. A very rare piece in good condition.

[PLATE XXVIII]

## 238. WHEELLOCK PISTOLS (PAIR)

*German, XVII Century*

1400.

A superb pair whose barrels are richly sculptured, and whose stocks, of dark wood, are everywhere boldly carved, having part of the ornamentation of figures and busts relieved with bone,—heads, arms and legs. Barrels 19.3" long, calibre .47", upper face sculptured everywhere with renaissance designs and panels; at base of barrel appears bishop with his crozier, above in similar panels angel with lute, Diana and Ceres (?); between these panels, amid verdure, appear stork, pigeon, owl, delightfully and crisply represented against punctate background. At base of barrel appear the initials H. A. surmounted by a star. Lock similar to barrel in workmanship; its plate covered everywhere with leaves and long leaf stalks; here again are initials W. H. surmounting a star. The richly carved stock shows complete figures at base of barrel,—female figures, one playing a flageolet, another holding a truncheon,—head,

[Continued]

238. *Concluded*

arms and legs carved in bone, appearing in bold relief against the dark background. Remaining figures show helmeted classical warrior and bonneted contemporary nobleman, whose face and throat appear in bone. Some of these figures of especial artistic merit as specimens of seventeenth century sculptured miniatures.

Barrel similar to the present exhibited in the Metropolitan Museum of Art, from the Riggs collection.

*Note:* In his catalogue of the armory of Schloss Dyck, 1906, v. Ehrenthal identifies the initials W. H. as of a master-gunsmith of Swabian Gmund.



[PLATE XXIX]

239. WHEELLOCK PISTOLS (PAIR) *German, Late XVI Century*

3700. Dags of high importance in any series of richly decorated firearms. Barrel octagonal at base, sharply ridged in outer half, the two zones separated by a sculptured design of acanthus leaves, a design repeated at the base of the barrel near which, in a small shield, appears the poinçon A (Augsburg). Lock of excellent workmanship, but plain, decorative motifs of acanthus leaves and scrolls appearing only on safety and at base of barrel. Stock of dark wood carved boldly with hunting scenes of many types; on lower region of stock appear German renaissance strapwork, angels, cherubim, caryatides, and a gentleman in rich costume of the period, the latter with great decorative brayette. On stock are carved escutcheons and medallions with busts of noblemen and women; at the butt the double-headed eagle; below barrel a tall figure in relief of Leda and the swan. On the side are prongs for attaching pistol to belt or saddle. Pistols of similar type in the Royal *Gewehrhammer* in Dresden.

[PLATE XXX]

240. FLINTLOCK PISTOLS (PAIR) *Brescian, 1690*

3900. Superb specimens of the art of a great master *arquebusier* of the end of the seventeenth century, evidently commemorative, and ordered by a grandee of Austro-Hungary, commemorating victories over the Turks, for on the barrel of one of these pistols appears *Viena liberata*, and on the other *Buda superata*. In richness of decoration and of its type the present brace of pistols has no rivals on this side of the water, and few abroad.

[Continued]

Barrel octagonal in section at base, bears here the signature *Gio. Batt. Francino* framed in floral arabesques engraved finely. The lock, quite snaphaunce in character, is a model of rich Brescian sculpture in steel; hammer formed at its base by mermaid beautifully sculptured, on whose acanthus-leaved fishtail rides a cherub blowing horn; head of mermaid forms support of flint carrier which develops acanthus leaves; screw which terminates the hammer is sculptured delightfully *en rosace*. Frizzen again is a model of Brescian facility; at its base a dragon draws back in order to strike at an ape who shrinks away and flings himself closely against back of frizzen; in each case, of course, the mechanical needs of the situation are scrupulously preserved,—the ape is the bracket strengthening the frizzen, and the head of the dragon forms the guard which prevents the frizzen from being thrown too far backward at discharge of piece. Pan is in similar manner sculptured with no little art,—a mascaron terrified at the flash, gapes downward wide-eyed, its acanthus-shaped whiskers rolling outward and downward so as to complete the strength of the bracket. At base of lockplate is again a charming, boldly sculptured design,—Hercules, singularly youthful in appearance, strangles the Nemean lion. The bold relief in all of this steel sculpturing is carried to such a degree that the major pieces become *ajouré*. Treatment of steel butt-caps is in keeping with the sculpture of lock; a band broadly chiseled shows again the horn-blowing cupid who rides a reluctant dragon; a second inner zone has foliation *ajouré* against a background of ruby velvet. Terminal boss has the lion crest of Liechtenstein (?) below Electoral crown; forming lower frame to this design, richly chiseled in steel, is collar of an order.

Stock of rich burl of walnut plaqué in broad steel bands; these bands *ajouré* to a degree which suggests the finest lace,—a perfect network of traceries, scrolls, flowers, acanthus motives, birds—even finest details enriched with engraving,—cupids with eyes bandaged shooting at random, and lilies. The same *ajouré* treatment lace-like in fineness appears at the supports of the ramrod whose terminal is developed as a little *objet d'art*, delightful in Brescian ingenuity of design; its tip a late baroque ornament, its base an S-shaped stud in broad *ajouré* foliation. Trigger guard is, as one might expect, again a masterly development of the *arquebusier's* fancy,—cupid again blows his horn and rides his balky dragon; and at base of trigger as a strengthening bracket appears dwarf dolphin trying to free himself from encircling foliage.

A review of sales catalogues indicates that no brace of pistols in best condition, of this period and of such quality, has hitherto appeared in public sale. Another evidence that the objects were pur-

[Continued]

240. *Concluded*

chased on special order by an Austrian prince is indicated not only by the inscriptions already noted, but also by a double-headed Austrian eagle which is developed in steel tracery opposite lock. At base of barrel is stamped a princely crown with initials C. L.

*Note:* The artist who executed the present pistols was a member of a distinguished family, rivals of the Cominazzi, working like the latter both at Gardone and at Brescia (Cf. Boeheim, *Meister der Waffenschmiedekunst*, pp. 70-71, receiving orders from the magnates of the seventeenth century. Specimens similar to the present one, and signed by the same master, are preserved in Schloss Ambras, and a signed gun of similar workmanship is in the collection of the imperial house in Vienna.

[PLATE XXXI]

241. FLINTLOCK PISTOLS (PAIR) *Neapolitan, Mid-XVIII Century*

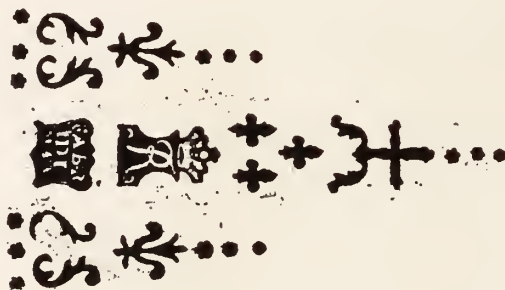
2600- Barrel blued and enriched with fleurs-de-lys and finest scrolls incised and richly gilded; at breech appears poinçon F. R. (Fabrizio Reale) below the Italian crown, as well as a separate stamp bearing *Fab . R . di . Nap .*; both poinçons gilded. Lock in bright steel beautifully incised and sculptured; the pivot of hammer in the form of a medallion richly sculptured, with gilded background; at base of hammer a medallion portrait; below pan the poinçon repeated, the crown and F. R. Mountings of lock of the richest possible description, in steel and silver; the escutcheon plate, with eagles, crown, mascarons, horns-of-plenty, bears again in fantastic letters F. R. On stock opposite lockplate an especially elaborate *ajouré* ornamental design in steel, with classical medallion, dolphins, foliation; here even the head of screw which holds the lock in place is a model of artistic chiselry. Background everywhere richly gilded, even lining of pan. Steel butt deserves highest praise, both as to design and execution; the medallions on either side are designed with extreme care, and boldly and finely chiseled against a gilded background; the medallions developed as terminal bosses to the butt are miniatures in steel damascened in gold, with rich gilded background, and framed in an elliptical *cadre* of the period with carved foliation, representing Charles III of Bourbon (1748-59), then viceroy of Naples, by whose order the pistols were doubtless designed. These miniatures are noteworthy for delicate execution and finish, showing numberless details of costume, headdress, jewels, Order of the Golden Fleece; on either side of the frames of these portraits occurs a ridged circle of ornamentation from which hang down from swags, masks, crowns, baskets of fruit, richly and delicately chiseled against a dotted gold background. Trigger guard and supports for the ramrod are developed and ornamented with similar richness; even the plate at base of trigger is given delightful folia-

[Continued]

241. *Concluded*

tion, flowers, and numerous masks. Delicately developed acanthus leaves and clustered foliage add to the extreme richness of this arm. At base of trigger guard appears the inscription *Michael Baptista f.* The wooden stock developed as richly in ornament as its metal mounts. At almost every point it is inlaid with close scrolls and tracery in silver wire, arising in a richly decorative design from central areas in silver broadly ajouré; in these central areas appear monsters, dolphins, clusters of acanthus leaves, and near the terminals of these scrolls are usually lily-like flowers.

As *objets d'art* the present specimens rank among the highest creations of the *arquebusier* of the mid-eighteenth century, and in few museums of the world are specimens which rival them. In this connection one recalls the pistols in the Louvre, in the museum at Capodimonte, and in the Imperial Museum in Vienna. Up to the present time no specimens approaching the present ones in quality and of this epoch have, we believe, crossed the sea. That they are in mint condition adds not a little to their general interest. Length of barrel 11.1". Calibre .6".

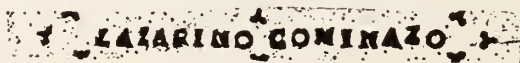


[PLATE XXXII]

242. FLINTLOCK PISTOL

*Austrian, Early XVIII Century*

Barrel Italian, of seventeenth century workmanship, signed *Lazaro Lazzarino*, with acanthus ornamentation of that period; at breech a large seventeenth-century mascaron. Lock signed *Iohann Durst*. An interesting arm of original workmanship; noteworthy are faceted treatment of the metal ramroad holders and similar file work at base of trigger guard, together with trigger guard's angular hinder margin. Originally a companion of the present pistol was present, judging from the No. 2 at the fastening-plate of breech.



[PLATE II]

## CANNON AND WALL PIECES

To those who believe that their collection of arms and armor cannot be complete without specimens of early artillery (which picture to the mind, even of novices, "culverins," "sakers," "demi culverins," "serpentes," "falconets"), the present sale is of peculiar interest. For, as experts assure us, nowhere else in the world could they obtain today such objects as we now exhibit,—series of cannon from the early XV to late XVIII century,—in extraordinary preservation, of high quality and of a size which suits the requirements of a modern gallery. Add to this that they retain in many cases their original painted laffettes which, especially for the early specimens, are supremely rare even in the few remaining ancient arsenals.

**HAND CANNON** The present collection offers at public sale, so far as we know, the only "primitives" (1500 or earlier) in the United States.



### 243. HAND CANNON

*German, 1475-1500*

Wrought iron, octangular in section, slightly enlarging at ends. Flange present on under face of cannon near mouth for attachment, to guard against recoil. Mark of armorer stamped on left side near breech. Length 44", diameter at mouth 1.8", at butt 2.8", caliber 1.2".



244. SAKER

*German, First Half Sixteenth Century*

140.-

Wrought iron, divided into three zones, which are marked off by parallel file-lines, viz. of mouth, of middle and of breech, the first and last octagonal in section, the middle, least in diameter, tubular. Length 56", calibre 1.2". Supporting flange present in median line, below, arising 13" from mouth; also small supporting loops by which attachment was secured to a long stock below.



245. HAND CANNON (SAKER)

*German, 1500*

150.-

Wrought iron. Barrel tubular, provided with deep flange or "hook" below as a support against recoil; section of barrel becoming gradually octagonal in direction of breech: also in immediate neighborhood of mouth enlarging and developing many faces which at every edge produce a scalloped ornament. Length 49", thickness at butt 2.8", at mouth 2", calibre 1.2". Near breech ornamental file work and trefoils. At butt plug extends, as a means of attachment to wooden stock.

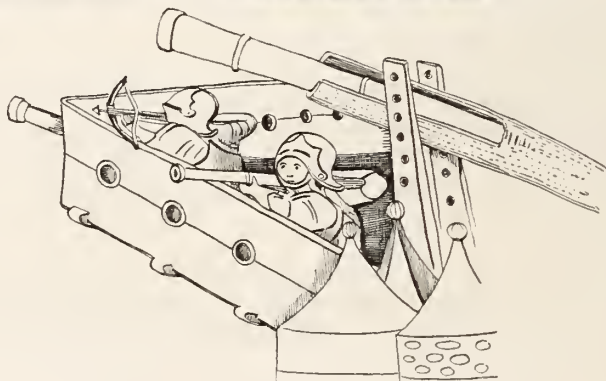
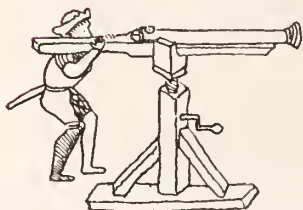


246. HAND CANNON

*German, 1440-1480*

350.-

Wrought iron. Made up of two zones, octagonal in section; the hinder zone is the shorter, joining up to the anterior zone in a zig-zag line. Barrel somewhat enlarged in region of mouth, but always retaining its octagonal section. Length 47.3", greatest diameter 2.5", calibre 1". Develops flange or hook below by which the piece may be held against a fixed support and guard against recoil. At butt cavity is present into which a round stock is fitted.



247. HAKBUTT OR MUSKETOON WITH "BOCK"

*Austrian, XVII Century*

275.— Length 62". Barrel, heavily rifled and trunnioned, signed *Henry Reimer*. Flintlock, adapted in late XVII century, of good quality, engraved with heads, foliation and flowers. Laffette companion to lot 248, of "goat" model; legs with roller-like wheels. Painted white and red.

248. HAKBUTT OR MUSKETOON WITH "BOCK"

*Austrian, XVII Century*

250.— Heavy rifled and trunnioned barrel, octagonal in section: Wheellock enriched with sculpture and engraving. Stock of simple type, provided with mechanism for raising and depressing in connection with laffette. The latter of "goat" model, tall, its legs slightly splayed, terminating in roller-like wheels enabling the piece readily to be drawn back from embrasure; sides long and straight. All wooden parts painted white and red.

[PLATE XXXIII]

249. HAKBUTT OR WALL-PIECE

*Austrian, 1610*

150.— Length 71". Barrel of Suhl workmanship, bearing mark. Lock of serpentine pattern, decorated with engraving.

250. FALCONET WITH LAFFETTE

*Austrian, 1650*

4200.— Brass barrel of slender proportions, admirably cast, with bands of ornamental acanthus, together with dolphin handles and butt, and lion's head in relief (which probably gave the artillerymen a name for the piece); also crown and the letters A. L. L. (iechtenstein). Laffette 89.12" long, 40.55" high, raised on stand above axle and reinforced by decorative wrought iron in twisted and coiled bands; low wheels, long carriage, richly covered with baroque foliation in grisaille; arms of family Liechtenstein. Splendid specimen in excellent preservation. Length 73.7"; calibre 1.6".

[PLATE XXXIII]

251. LINSTOCK

*Austrian, Early XVII Century*

50.— Axis with baluster "turning." Used for firing cannon similar to foregoing.

252. SMALL FALCONET WITH LAFFETTE

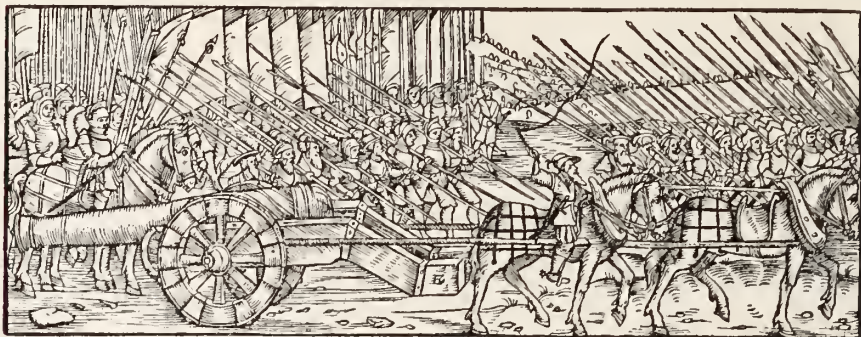
*Austrian, 1700*

475.— Brass barrel, 30" long, calibre 1.3", decorated with baluster "turning," with dolphin-shaped handles, with raised figure of griffin and with shield at breech. Laffette with old red-brown painting. Total length 50".

253. DEMI-CULVERIN (SCHLANGE)

*Austrian, First Half XVI Century*

150.- Wrought iron, 70" long, calibre 2", octagonal in section in region of breech (diameter 7"), at terminal of which is heavy ring for manœuvring the piece. Mouth reinforced by angular rim.



254. DEMI-CULVERIN

*Austrian, First Half XVI Century*

150.- Wrought iron, 88" long, caliber 2.2", a maximum diameter at breech 6.5", slender, cylindrical, becoming at butt octagonal, where there is a heavy ring to aid in manœuvring.

255. FALCONET WITH LAFFETTE

*Austrian, Dated 1700*

150.- Brass. Heavy breech loader with long lever. Handles as dolphins; inscribed *G. M. Johann Kippo K. S. Hauptmann vn Gisser in Wien* 1700. Laffette, painted red, of large size, carefully reinforced and ornamented. At side arms of Liechtenstein are painted and initials under crown H. L. I. Length 72.5"; calibre 2.1".

[PLATE XXXIV]

225A. FALCONET WITH LAFFETTE

*Austrian, 1700*

600.- Brass. Breech loader. Lever regulating, raising and depressing by handle of two bars; also by cog and handle at breech. Handles as dolphins. Heavy baluster turning at mouth. Inscription: "Ges mich Johann Kippo-Ky. Stuck Hauptman und Gisser in Wienn Anno 1700." Laffette heavy, strongly reinforced with iron. Ornamental carved pointed outlets at spokes and hub. Length of bronze cannon 30", calibre 1.1".

[PLATE XXXIV]

256. SHOT- OR BULLET CHEST

*Austrian, 1650-1700*

60.- Box of smooth unvarnished wood, about 12" high, irregular in contour: grating at one point through which shot may be seen which have remained *in situ* for centuries. Used with cannon similar to foregoing. *Rarissima.*

## 257. FALCONET WITH LAFFETTE

Austrian, 1672

2000.- Brass. Handles as dogs chiseled ornamentally; baroque medallions in relief. Inscribed *Gos Mih Balthasar Herold in Wien*; also *Hardman First. V. V. ZV. Liechtenstein V. Nic. Insch. Zu Trop. V. Iag Her/Zog Gr. Zu. Ritberg.* Laffette 74.84" long, with tall wheels (40.18"), well splayed and reinforced; painted originally olive-green with wrought iron mounts bronze-gilt. Length 48.6". Weight 133 lbs; calibre 1.5".

[PLATE XXXV]

## 258. FALCONET WITH LAFFETTE

Austrian, 1650

1800.- Brass barrel, similar to lot 250, but smaller, 52" long, with laffette 103", but relatively large in calibre, 1.5". Decorated with baluster "turning"; terminal foliate acorn and dolphin handles. Laffette painted green.

## 259. SHORT FALCONET WITH LAFFETTE

Austrian, 1650

475.- Brass. Decorated with heavy baluster rings, raised figure of elephant (doubtless giving the soldiers a name for the piece), ornamental escutcheon near breech and richly sculptured handles as dolphins; butt pear-shaped, decorated. Laffette squat, heavy with low solid wheels; strongly reinforced. Length 33.87"; weight 175 lbs.; calibre 1.94".

[PLATE XXXIV]

## 260. SAKER, OR SHORT FALCONET, WITH LAFFETTE

Austrian, Dated 1700

— Brass. Breech loader; handles well sculptured as dolphins; inscribed *Gos Mick Johann/Kippo/Kyas Stuck Havbtmann vnd Gis/Ser/in Wienn Anno 1700.* Laffette straight sides, low heavy wheels well reinforced. Length 31.8"; weight 60 lbs.; calibre 1.75".

## 261. SHORT FALCONET WITH LAFFETTE

Austrian, 1650

350.- Brass. Decorated with heavy baluster rings, richly sculptured handles as crowned fiery dragons, and decorative shield at breech. Laffette low, heavy and straight, well reinforced with ornamental ironwork; wheels with deep frames and exceptionally stout spokes. Length 42.5"; weight 180 lbs.; calibre 1.78".

[PLATE XXXV]

262. "BASTARD CULVERINE," WITH LAFFETTE *Hungarian, 1657*  
Brass. Barrel short, inscribed *Comes Franciscus de Nadasdreg*  
[Nadasdy or Anrasy] *VII. Hungariae Iudex Curiae* 1657; handles  
and butt ornament in the form of dolphins, sculptured and coarsely  
decorated. Laffette stout and low, heavily bound with bands of  
wrought iron, whose spikes have ornamental heads, and with heavy  
low solid wheels. Length 22.37"; weight 80 lbs.; calibre 3.3".

[PLATE XXXVI]

263. SAKER (FELDSCHILANGE) WITH LAFFETTE *Austrian, XVII Century*  
Slender steel. Barrel, rifled, octagonal at base, with heavy acorn  
butt. Laffette low, straight, heavy wheeled. Color, brown and  
black. Total length 61", of barrel 38", calibre 8". Type of light  
piece for mountain work, much used in the wars of Austrians with  
Turks.

[PLATE XXXV]

264. SHOT- OR BULLET CHEST *Austrian, 1650-1700*  
Similar to lot 256, but smaller in size, 7" high, through the grating  
of which one may still see some of the original bullets: the last are  
in some instances slugs cubical in shape. Used with cannon similar  
to foregoing.

265. CANNON-SHAPED WALL-PIECE (FALCONET?) *Austrian, First Half XVIII Century*  
Weight 22 lbs. Length of barrel 17.5"; calibre .9". A short heavy  
wall-piece provided with trunnions for a laffette. Barrel breech-  
loading, cannon-shaped, rifled, bulbous at mouth, reinforced with  
ornamental rings; of the last, those near mouth are decorated with  
silver damascene somewhat Oriental in manner.

[PLATE XXXVI]

266. CANNON-SHAPED WALL-PIECE *Austrian, First Half XVIII Century*  
Similar to No. 265 but of better quality. It retains a breech block,  
used also as rear sight. In addition to trunnions it has ornamental  
handles in the form of dolphins in whose decoration the median  
scales are alternately steel and brass. Stock also bears sculptured  
ornamentation.

[PLATE XXXVI]

267. WALL-PIECE OR SERPENTINE *Saxon, Late XVI or Early XVII Century*  
Weight about 30 lbs. Barrel 45" long; calibre .7", hexagonal in  
section, bearing poinçon. Stock of pearwood (?), of rich design

[Continued]

267. *Concluded*

carried out admirably; dark wood underlying barrel is treated in pine-leaf-scale motive, and decorated with rosettes in plaques of bone incised and blackened; butt in form of head of massive dragon, black, with teeth of white bone, eye realistic with bone inlay, and wings carved in butterfly manner, with a row of rosettes inlaid in boxwood,—the whole treatment interesting and original. Lock of usual Saxon type; wheel cover of brass decorated with arabesque traceries and fruit; typical Saxon rosette in bronze-gilt appears at base of lock spring.

*Note:* As a wall-piece of highly decorative nature the present specimen is possibly unique.

[PLATE XXIV]

## ARMS AND ARMOR OF SAXON ELECTORS

*Note:* The following swords bear magnificent blades.

268. RAPIER

*North Italian, 1590*

325. Toledo blade bearing no less than fourteen poinçons on ricasso and two on the blade; in basal region on either side occur two deep narrow grooves ajouré with holes and rectangles alternating; in the intervening spaces occur the inscriptions: *Juan Martinez en Toledo* and *in te domine speravi non*; on the sides of the ricasso appears: *Espadero del rei*. The guard, though simple, is admirably executed, retaining its crisp file lines; two large anneaux appear on the *forte*; on the opposite side, in place of basal anneau, a branch develops whose three members bend gracefully pointward and become attached to guard at base of blade. Pommel is melon-shaped, flattened, bearing ten longitudinal bands. The entire hilt was gilded *en plein*. Of royal provenience.



[PLATE XXV]

269. DRESS RAPIER

*Saxon, 1620*

850. Richly mounted in silver and with similar sheath. Of Dresden workmanship. This splendid sword of the epoch of Johann Georg I bears on its blade the Maltese cross with symbols IHS. Hilt of steel encrusted almost entirely with massive silver; double anneaux, of which the posterior is filled in by a plate of silver bearing blason and the initials H. G. W. Pommel urn-shape, inverted,

[Continued]

269. *Concluded*

eight-sided, the sides forming panels for decorative tracteries. All parts of this remarkable sword richly decorated in best Saxon style of the period. Fusée wrapped with silver wire of two kinds molded in shape by longitudinal silver rods, and with ferrules of silver bordered by acanthus leaves. Ricasso encrusted in silver decoratively engraved and bearing Z. (Made for a Count Ottinger-Wallerstein?) Sheath with chape of silver richly decorated and *ajouré*. Original *attaches* present with ornate silver buckles; on chape the poinçon D (Dresden) and W.

From the royal collection in the Johannaum at Dresden.



[PLATE XXXVII]

270. DRESS RAPIER

Saxon, 1590

1800. Blade bears in its median groove the name *John. Delorta*, together with file-work and chiseled ornaments; on ricasso under a crown the poinçon S. T. Hilt with guard and pommel deeply sculptured in bands of crescents; these in bold relief in blued steel against tooled and gilded background, guard with double anneaux in which the banded design of crescents is relieved by constricted-off areas again of banded crescents; pommel deeply fusiform in which the crescents are grouped running in opposite ways and separated by punctate lines; fusée ornamented with wire alternately brass and silver. Rich specimen, intact and in beautiful condition.

From royal provenience; exhibited in the Johannaum at Dresden.



[PLATE XXXVII]

575- Rare form typical of the beginning of the reign of Johann Georg I, with heavy hilt and narrow blade diamond-shaped in section. The present blade, Milanese, bears the letters IHS. Guard and pommel of blued steel, the former heavy with short quillons enlarged and depressed in plane of blade, angular ended; from each quillon arises a band which forms high heavy anneau; pommel heavy, sub-conical, with rounded butt; hilt enriched sparingly but strongly with incrustations of silver held in place by conspicuous rivets, thus silver plates enclose (on *forte* only) almost the entire quillon; a similar plate encloses outer region of anneau; a deep silver ferrule forms a socket for the end of the scabbard, anchored to the guard by a wide overlap; pommel with spherical cap of silver. All silver parts ruggedly engraved with tracteries of flowers and foliation marked off from plain background by hatching; fusée wrapped with silver wire of two types held within two stout ferrules of silver.

Accompanying the present blade is a scabbard of similar sword with original chapes of silver enriched with etched scroll work; from upper chape hang attaches for sword belt, with beautiful silver buckles and hook. The silver mounts here bear the Dresden mark and the poinçon V. S.

From the royal collection in the Johannaecum at Dresden.

XXX F I I B XXX



[PLATE XXXVII]

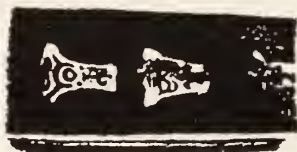
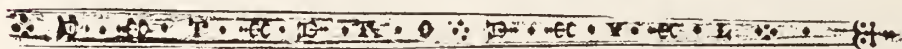
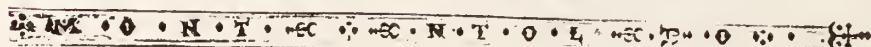
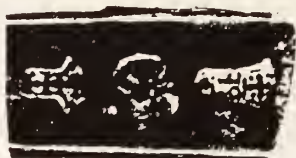
272. DRESS RAPIER

Saxon, 1570

800.

Of courtier of Elector August. Blade of splendid quality; bears inscription *Pedro del Monte en Toledo* in deep median groove; on ricasso no less than eight marks of this artist, together with title *Espadero del Rei*. Hilt of steel richly gilt; branch an upturned quillon, and giving rise to no element of the guard; pommel urn-shape inverted; grip bound finely with two types of copper wire and finished above and below by braided bands. Highly decorative dress sword.

From the royal collection in the Johannaem at Dresden.



[PLATE XXXVIII]

273. RAPIER

Saxon, temp. Elector August (d. 1586)

750.

Blade excellent example of work of swordsmith *Pedro Del Monte en Toledo*, bearing his name in median groove, together with his poinçon on ricasso, no less than eight in number, together with his title *Espadero del Rei* (Philip II). Swept-hilted; the metal mounts of steel gilded, damascened and enriched with silver medallions; damascening extremely fine in character, with foliation silver-stalked, leaves and berries in gold; pommel elliptical and flattened; medallions with classical heads and cavalry combats; anneau present only on *forte*, where it is filled in with a small plate perforated. Fusée ridged, and wrapped with copper wire of two types, roped and plain, and furnished with braided bands at ends and across the middle. Object intact and of high quality.

From the royal collection in Dresden (Johannaem).

[PLATE XXXVIII]

## 274. DRESS RAPIER

Saxon, 1580

450- Excellent specimen of the period of the Elector August, richly incised and gilded. Blade Milanese, stout, diamond-shaped in section; at ricasso the "viper" of Milan surmounted by crown. Hilt untouched throughout; fusée carved *en torsade*, enclosed by wire finely woven of copper and finished above and below by closely-braided bands; two anneaux present which are curiously indented in the line of the axis of the blade; branch an upturned quillon; pommel elongate, flattened. Decoration sculptured in low relief showing renaissance traceries in gold on blackened ground. A graceful sword of high quality.

Of royal provenience; exhibited in the Johannaecum in Dresden.



[PLATE XXXVIII]

## 275. DRESS RAPIER

Saxon, 1585

375- Blade bears in crisp median groove *Sebastian Hernandez*. Guard and pommel of steel sculptured, tooled and gilded. Guard with narrow anterior and broad posterior ring; from the sides of the anterior ring project caryatide figures whose heads approach the hinder anneau; these are sculptured in a fashion grotesque and naive, extraordinary in torso, with elliptical heads and close-set eyes formed by minute punch strokes; an absurd Leda appears on guard and again on elliptical pommel. Ricasso covered with leather which joined the scabbard in swords of this type. Fusée covered with finely woven steel wire over a wooden core carved *en torsade*.

From the royal collection in the Johannaecum at Dresden.

[PLATE XXXVIII]

## 276. DRESS SWORD

Saxon, 1580

350- Wide blade with single short groove extending from guard one-quarter down the blade; in this groove poinçon and letters I. H. S. on either side; at ricasso the "viper" of Milan under ducal crown, and half-moon poinçon. Guard and pommel of steel with original bluing; guard with two anneaux which are indented curiously in the line of the axis of the blade; branch a recurved quillon; pommel oblong, depressed; grip develops torsade ornament broken into pyramids, each wooden eminence being separated from its neighbor by strands of twisted copper wire. A rich sword, intact and in splendid preservation.

From the royal collection in the Johannaecum at Dresden.

[PLATE XXXIX]

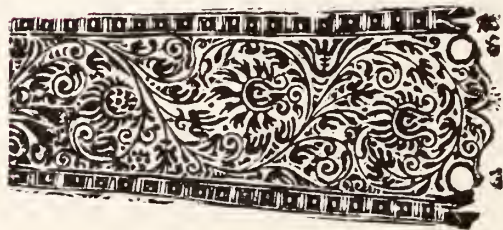
## 277. DAGGER WITH SHEATH

Saxon, 1580

525-

Probably of a noble of the court of the Elector August (1526-1586); designed and executed by the Dresden court goldsmith Wolf Paller (d. 1583) whose poinçon W. P. it bears, together with the letter D. Blade of usual Saxon type, rectangular in section at ricasso, where it bears under the side three deep grooves, the median groove extending down the stout double-edged blade almost to its tip. Grip of sharkskin, bordered with ferrules of blued steel whose edges develop acanthus foliation; guard with stubby bulbous quillons and thumb ring; pommel sub-conical, rounded at butt and here decorated with a roundel of silver ornamented with design of closely-coiled foliation and flowers in Saxon manner. All iron parts blackened. Sheath heavy in the manner of Landsknecht daggers, round in section, with deep chapes of silver richly ajouré and decorated with etched traceries of flowers, foliation, tendrils, dogs, bats, owls and hoopoes. Near the guard the blade enters sheath through quadrangular ferrule of silver; in front of this, through holes in the great silver chape, passed the handles of the knife and skewer; at the back of this chape are staples for fastening the dagger to belt. Great silver ferrule at tip of sheath similar in design, terminating in baluster ornament. Sheath itself of black morocco richly tooled with acanthus ornament.

Of royal provenience, from the Johannaum in Dresden.



[PLATE XXXIX]

278. LANDSKNECHT DAGGER

*Saxon, 1500-1550*

Hilt of rondel type; pommel disk-shaped and large (diameter 2.3"), ornamented with broad close-set file lines; grip slender, with decorative longitudinal bands of file work in zig-zag pattern, broad lines alternating with narrow, the latter in groups of three; guard a smaller rondel (diameter 1.4") cropped and bent pointward suiting the flattened side of a scabbard. Blade triangular in section, heavy, for breaking chain mail. Mark present.

Of royal provenience; exhibited in the Johannaem, Dresden.

[PLATE XLI]

279. DAGGER

*Saxon, XVI Century*

With drooping quillons; horn grip and ovate transverse pommel. Armorer's mark.

Of royal provenience, coming from the Johannaem in Dresden.

*Note:* Arms of this kind form part of the equipment of the Trabanten of Christian I.

280. RICHLY DECORATED WHEELLOCK DAG

*Saxon, 1550-1600*

Length 22". Barrel slightly bell-mouthed; breech half octagonal; all richly damascened in silver and gold, in the manner of North Italy, notably of the Venetian school of Spacini, but unquestionably of German workmanship; on upper (cylindrical) half of barrel a niche is represented by a band of silver in which a queen disrobes, her golden crown, hair, robe, give colored contrast to silvered nude; top of canopy continues in middle as band all the way to mouth of barrel, broken only by the figure of a large parrot which with silver body and golden wings, feet, wide-open beak, is making haste to escape; background with fine arabesques in silver picked out with golden leaves and fruit. In basal half of barrel similar arabesques through which course silver hounds, rabbit, hind; at base a standing bear. Equally gorgeous is lockplate and wheel, borders are silvered, as also various *attaches*, including trigger guard and holster clasp. Stock in full keeping with richly decorated metalwork, inlaid finely, richly and fancifully with close-set polychromed, white, green, yellow intarsia, in flat bands on sides of shaft, in spiral scrolls relieved by numberless inlaid figures, plaques, medallions on under side of shaft and around ball butt. On the side bands—hunters and hunted—delightfully executed, with fineness extraordinary, engraving picking out the picture wherever needed. On under side of stock on one of the larger engraved plates of bone the queen reappears, city in distance; other plates with winged figure on battlement and all the material for a Gesnerian natural history, including

[Continued]

280. *Concluded*

elk, unicorn, ape, griffin, beaver, ibis, some seventy odd beasts,—when the artist could think of no further kinds he introduced, as on the zones on the ball butt, decorative medallions bearing classical heads. On butt terminal plaque is a steel rosette, silvered at border, divided into quadrants and again richly damascened with arabesques of silver leaves picked out in gold.

This superb arm has a royal provenience, coming from the *Gewehrhammer* of Christian I in Dresden. From its highly ornate character it might well have been designed for the Elector in person.

[PLATE XL]

281. WHEELLOCK DAG

*Saxon, 1580-1590*

270.— With blued barrel, slightly bell-shaped at mouth, signed at breech *B.* Lock in bright steel on blued lockplate and wheel case. Stock with ball-shaped butt, elaborately decorated everywhere with intarsia of finest design showing closely interlacing spiral scrolls in horn divided into panels by ornamental borders of bone; the close-set scrolls are relieved by inset plates of bone picturing owls, parrots, squirrels, rabbits, snails, and a mascaron at base of barrel. This form of ornamentation of stock occurs in the richest Saxon dags of the court of Christian I.

Present specimen in perfect condition; of royal provenience, coming from the *Gewehrhammer* in the Johannaum in Dresden.

[PLATE XL]

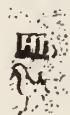
282. WHEELLOCK DAG

*Saxon, Late XVI Century*

270.— Length 21". Barrel bears at its base the letters *H. B.* and poinçon,—a fowl holding in its beak a worm. Lock of great length, of the Saxon type. Stock of pearwood richly incrustated everywhere with plaquettes of bone and inlays of bone and horn in the form of scrolls, leaves, mascaron, and small ornamental disks. Butt melon-shaped, seven-sided, each side concave; central ornament of butt a head curiously embossed in brass and gilded.

Of royal provenience from the Johannaum, Dresden.

[PLATE XL]



283. CARTRIDGE BOX

*Saxon, 1580*

90.— This type of cartridge box—slung, by the way, across the thigh of the wearer, as early documents show, not at the belt—is an excellent specimen of firearm “furniture” of the epoch of the Elector August. The container provides space for four cartridges for a breech-loading rifle (of which specimens are preserved), each cart-

[Continued]

283. *Concluded*

ridge shell being provided with a small pin, perforated, which lay in a socket in the pan of the wheellock. The present cartridge box is of wood with a bark mounting (fir tree), strongly enclosed in metal mountings; all metal mountings etched with scrolls, birds, and roped borders. Inside and out, this decorative treatment appears; even the bottom of the box is delightfully ornamented, which includes the little button which here releases the spring opening the top of the box; this top or lid is embossed with shield-shaped eminence on which appears mermaid finding her way through maze of closely-coiled tendrils and herbage.

Specimen in perfect condition, and of royal provenience, coming from the *Gewehr-kammer* of the Elector in the Johannaum in Dresden.

[PLATE XLI]

284. POWDER HORN WITH ATTACHES, INCLUDING BULLET POUCH AND CARTRIDGE BOX Saxon, 1590

300.—Powder horn of pressed ox-horn richly carved with ornamental borders in acanthus pattern and decorative panels; on the back an acanthus scroll; on the front, a splendid miniature, representing guard of the Elector Christian II, in which interesting details are introduced—structure of puffed sleeves, collar, scarf, sword belt, sword, puffed hose with ornamental rosettes, pourpoint of buff leather, fine hat with *panache* and twisted band, ceremonial spear with tassel. Mountings of bronze, gilt, heavy, well fitted, extremely ornamental, showing acanthus borders, band of arabesques, hexagonal spout, and decorative stopper; also star-shaped rosettes for fastening loops of the silk braided carrier, which is present, in admirable order, together with its garniture of small tassels and great sliding wooden bead.

Arm of high quality and royal provenience, coming from the *Gewehr-kammer* of the electors in the Johannaum, Dresden. Belonging with this object is the leather carrier, the lower portion of which bears the socket through which passes the bronze-gilt band at the side of the powder horn as a fastener; above this is the velvet covered chamois bullet-pouch which folds accordion fashion and closes with flap and button; entire face of carrier covered with black satin enriched with gold galloon in a pattern of bands and borders. It is an extraordinary circumstance that the soft structure of such an object should have survived, and in such excellent condition, the passing of two and a half centuries.

[PLATE XLI]

285. MORION OF STATE GUARD

*Saxon, 1595*

450.-

Enriched with medallions and strapwork, engraved and gilded, and with ornamental gilded rivet heads on cheek pieces and brow band. Ear pieces as well as casque retain original lining. In the decoration of this helmet the arms of Saxony and Poland appear in medallions on the tall crest; the great lateral medallions bear on the one side Quintus Curtius and on the other Scaevola about to plunge his hand into the flame,—emblems of supreme patriotism. Lion-headed marginal rivets bear in nearly all cases original loops through which garlands of bright-colored ribbons or flowers might be attached to the headpiece, a custom, by the way, of great antiquity in Germany and retained in parades of victorious troops even in the Great War. Original gilding throughout; blackened surface, however, retouched. Armorer's mark. Weight 5 lbs.

A good specimen of the morion worn by State Guard of Christian II. It is apparently the fourth of its type to appear in public sale in America.

[PLATE XLII]

286. BURGNET OF STATE GUARD OF CHRISTIAN I

*Saxon, 1590*

2000.-

Gracefully modeled, enriched with late renaissance foliation, flowers and strapwork of bold pattern etched and gilded against a blackened background. Bowl with fixed umbril, well-modeled comb, and neck defense of single plate; deep cheek pieces. All borders roped and gilded; ornamental latten rivets gilded, those of the band around the neck region and across the brow of large size, rosette-shaped, richly decorated with a design of overlapping acanthus arising radially from pyramidal centers. On crest right and left the arms of Saxony as central motif. Mark of Augsburg appears near point of umbril. Original lining present, of white satin padded, with separate pads on cheek plates.

This type of headpiece is perhaps the most stately of all of those worn by the state guard of European royalty at the close of the sixteenth century. They are known today in but few specimens, of which we believe the royal museum in Dresden has preserved but three. In the United States, so far as we have been able to learn, only two examples are known, one of which is in the Metropolitan Museum of Art. Weight 4.2 lbs.

From its ornamentation and style there can be no doubt that the present headpiece was produced in the atelier of Anton Pfeffenhauser of Augsburg, who is known to have produced for the Saxon court a number of gilded and blued harnesses at this period (1582-1594), and of this style. Cf. Boeheim, *Meister der Waffenschmiedekunst*, p. 160.

[PLATE XLIII]

287. PARTISAN

*Saxon, 1600*

State partisan of Augustus the Strong, dating from the period when he was elected King of Poland. Blades wavy, arising from Saxon crown which in turn is supported by rosette bearing the cross and the Saxon swords, this in turn supported by crowned Polish eagle and arms of Poland; middle elements of this partisan richly gilded; original tassel present.

[PLATE XLIV]

288. PARTISAN

Companion piece to the above.

289. BOAR SPEAR

*Saxon, 1659*

Narrow head with coarsely etched area on either side; on one side the Saxon crown with crossed swords and date, on the other crown and G II. (Kurfürst Johann Georg II, 1613-1680.)

290. STATE HALBERD

*Saxon, 1590*

Of State Guard of Christian II. Head elaborately etched with strapwork ornaments and Saxon arms, the background of the etching consisting of very fine scrolls and filaments. Arms gilded *en plein*. Neck of shaft beautifully modeled and engraved on all four sides: it is here provided with remarkably heavy square ferule with moulding, also richly etched and gilded. Straps of halberd extend well down on the shaft, and are everywhere decorated with etched ornament in a running coarse scroll design.

From collection of Prince Carl von Preussen.

[PLATE XLIV]

291. STATE HALBERD

Companion piece to the foregoing.

292. STATE HALBERD

*Saxon, Dated 1605*

Ceremonial arm carried by the state guard of Johann Georg I, Elector of Saxony. Its head is richly engraved in its central region with strapwork and late renaissance traceries on a coarsely punctate background; the blade bears the arms of Saxony, the crossed swords on one side and the banded field on the other within a frame of seventeenth-century strapwork.

[PLATE XLV]

## STATE HALBERDS OF HIGHEST PROVENIENCE

293. COUSA OF STATE GUARD OF MAXIMILIAN II *Dated 1564*

425.- Bears his initials and date 1564, the latter above his blason of the ragged staff and briquets of Burgundy, with the imperial crown; beside it the motto *Deus Providebit*. On the other side occurs same device and date, but with imperial eagle and crown of the Golden Fleece. Originally, as we know from similar specimens, this halberd was richly gilded. A rare pœlearn in good preservation. Engraving, signed by the etcher M., is of great precision and beauty; its shaft retains tassels. Compare illustration of Coronation of Charles V in which Couse of this type are borne by State Guard.



[PLATE XLV]

294. STATE HALBERD *Austrian, Early XVII Century*

500.- Bearing the arms of the family Liechtenstein. Head about 2" in length, with wide beak and wide straight blade and apex, the latter provided with numerous marginal crescentic indentations. This halberd is richly etched, showing everywhere renaissance foliation in scrolls and bands on punctate background. On blade of halberd appear on one side under a crown palms, cross and cipher, on the other side the arms of Liechtenstein under Electoral bonnet. This splendid halberd resembles closely certain of the state halberds of the House of Austria, but, having belonged to a lesser house, is a rarer object. In fact we find no Liechtenstein halberds described even in the great collections of Berlin, Paris, Dresden, Vienna.

[PLATE XLVI]

295. STATE HALBERD *Austrian, Early XVII Century*

450.- Companion piece to the foregoing.

296. STATE HALBERD *Austrian, Dated 1632*

650.- Of large size, richly decorated, resembling the ceremonial halberd of the emperor Mathias of Austria. The present specimen is dated 1632 on either side of the beak, and on its great blade bears on the one side the arms of the Liechtenstein under the Electoral crown, and on the other the hammer and peaked anvil with the device *Virtute eluditur ictus* ("virtue eludes the blow"). The etched decoration of this magnificent arm is supplemented by a design of flowers, scrolls, bands and foliation within a border of double lines. Entire head of halberd measures 2' in length; its width nearly a foot. A state halberd of this especial type does not appear to be exhibited in any museum here or abroad.

[PLATE XLVI]

## 297. STATE HALBERD

*Austrian, Dated 1632*

Companion piece to the preceding.

## 298. STATE PARTISAN

*Bavarian, XVII Century*

Of William V, Elector of Bavaria. Head over two feet long and eight inches in breadth, richly decorated with seventeenth-century panoplies, masks, and traceries above the arms of Bavaria, which is surmounted by Electoral crown and Order of the Golden Fleece.

Present specimen is worn at base, where it shows faintly the initials W.W.; in similar specimen date 1615 is present. This partisan was obtained during the last century from the civic arsenal in Munich.

[PLATE XLVI]

## 299. ENGRAVED STATE HALBERD

*Austrian, Dated 1558*

Heavy head, with wide apex and confluent beak and blade. Richly etched with the monogram of the Emperor Ferdinand and the date of his accession, against a punctate background with fine spiral foliation. Shaft original, covered with black velvet which has lost its nap; gilt tassel of late date.

[PLATE I]

## 300. SPONTOON

*Austrian, 1780*

Of officer of Maria Theresa and Francis, whose initials appear on blade on either side of an Austrian eagle blasoné pictured by chiseled and punched work. Base of blade richly gilded.

## A R M O R

## 301. ELBOW-KOP AND REREBRACE

*Venetian, 1560*

Of armor of high quality, engraved and gilded,—decorated with bands of fine tracery and foliation in which appears at intervals a golden star of the ducal family of Moncenigo (?).

From the ancient armory in Palermo of a Viceroy of Sicily of the family di Salvo.

[PLATE XLVII]

## 302. BREAST- AND BACK PLATE

*South German, 1575*

Breastplate heavy (11 lbs.), with prominent tapul which is slender at sides; single tace; fire black save at borders which have been filed white; gussets and neck-ridge high, narrow, finely roped; angular file line descends over breastbone. Backplate belonging; slightly indented between shoulders and developed for shoulder blade; *garde reins* of single piece.

From the castle of Count Z. in Bohemia.

## 303. CUIRASS

*German, Early XVIII Century*

60.— Defense of an officer of high rank. Breast- and backplate blackened, the former with borders of copper silvered. Of a type recalled in portraits of the first decades of the XVIII century. Weight of breastplate, 11 lbs.; backplate, 6 lbs.

## 304. CUIRASS

*German, Late XVII Century*

400.— Heavy breastplate, 14 lbs., the backplate weighing 14.5 lbs. Fire-black, richly decorated with bright bands of engraved foliation, flowers, animals,—dating from an epoch when decorated armor was used only by those of highest rank. Both back- and breastplate bear mark of testing ball. Original lining present, of red satin over padded sheepskin; at neck and around arms red velvet ornamental bands margined with silver galloon.

We have reason to believe that this splendid corselet was worn in Flanders by a definite personage on the staff of Marlborough.

[PLATE XLVII]

## 305. BREASTPLATE

*Italian (Pisan), About 1580*

120.— Decorated with bands of ornament and roped borders; the ornaments include armor and arms of many kinds; as central ornament appear Virgin and Child in glory.

From the di Zerega collection in Genoa.

## 306. ARM DEFENSE OF PAGE'S ARMOR

*Spanish, 1585*

180.— Includes cannons, elbow kop, pauldrons complete; decorated with bands of renaissance ornament whose borders develop deeply serrated bands encroaching on the undecorated fields of the armor. The present specimen was obtained from the antiquary Bachereau, of Paris, about 1893, and belonged to a series of objects taken from the royal armory in Spain and sold in London in 1839. It may well have belonged to a juvenile armor of Philip III.

[PLATE XLVIII]

## 307. BREASTPLATE

*"Pisan," 1575*

270.— Enriched with renaissance strapwork, medallions and panoplies which are arranged in vertical bands and bordered with roping; on the breast portrait medallions.

From the di Zerega collection in Genoa.

## 308. HALF ARMOR

*Nuremberg, 1580*

Blackened and fluted in fine bands.

2400.— *Casque* a burganet with fixed umbril; bright marginal bands, pierced rondel on deep cheek-plate; bright crest; grooved ornamentation on each side of casque somewhat ladder-like.

[Continued]

308. *Concluded*

*Breast and Backplate* with grooves in parallel series or in bands of chevrons.

*Taces* and *Tassets* grooved in marginal and central bands, the latter with grooves passing out like little ribs on either side.

*Collar* and *Shoulders* of late date (1880?), also *Rondels*.

*Gauntlets* are of the period but were adapted to the armor.

A decorative half armor of good quality: of its type we recall a similar specimen in the arsenal of Graz, and another in a Swiss museum.

[PLATE XLVIII]

309. COMPLETE SUIT OF "LATE MAXIMILIAN" PERIOD *German, 1540*

Composed, of the following elements, all authentic, excepting left boot and rondelles which are modern restorations.

*Casque* a graceful armet, broad of bowl with high roped median crest in Maximilian manner, including the twin perforations for attaching lining; Maximilian is also its wide neck defense, bearing the initial W. Bevor well modeled to chin; broad visor includes ventail, with sharp apical angle and keeled lower border of eye-slits; perforations below eye-slits in order of three, and on lower face of visor scattered perforations on left (exposed) side and a single line made up of four slots on the right side.

*Colletin*.

*Breastplate* globose, beautifully modeled, with crisp high turn-overs, monogram I H, and the Landshut mark. Fine *Taces* of four lames, whose anterior rim is modeled out above brayette; square-ended *Tassets* of four lames, one bearing monogram I. P. (?); inset marginal bands.

*Arm Defenses* with indented borders and median filed work.

*Pauldrons* of half-heavy type, i.e. spallière in front and extending behind over shoulder blade. *Rerebraces* with turners flush at surface. Elbow-kops globose in the Maximilian manner, with large shells. *Vambrace* corresponding. *Gauntlets* of mitten shape; bold roping at borders, knuckle plate and ulnar eminence.

*Leg Defenses*. Cuisses of upper and lower moieties, with roped borders and indented marginal bands. Knee-kops with median ridge roped (alterations). Boot of late Maximilian type with slender, well modeled greave; bear-toe solleret of exaggerated width (8") (about the widest described!), decorated with three bands of high roping; at its heel is spur of the period and in original association. Armor of uncommon period and of high quality.



[PLATE XLIX]

310. FLUTED MAXIMILIAN HARNESS

German, 1510

5800.

Of early and rare form, with low fluting, usually in groups, alternating with areas without fluting. Borders either ridged and angular in section, in Gothic manner, or with high roping with drawn-out strands.

*Armet* of early model. Bowl broad, with comb low, concave, nearly 2" wide, fluted with three groups of three ridges on either side, all flutings extending forward from the occiput and terminating above forehead; numerous paired apertures for attachment of lining. Neck defense of three plates, the lowest wide, with angular border, and marginal indented band; on this is borne the Landshut mark and the monogram I. H. (as in armor No. 309). Bellows visor of wide flattish model, of four ridges. Bevor close fitting, with wide border at throat. *Colletin* without fluting.

*Arm Defenses.* Pauldrons of spallière model, fluted. Rere- and vambraces unfluted, with flush turners on right side only. Kop with detachable fanplate. Gauntlet of early model, with short fluted cuff with recessed border; mitten hand-defense sharply ridged for fingers in the earlier (gothic) manner.

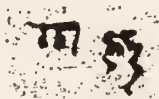
*Breastplate*, with *Taces* and *Tassets* decorated with flutings in three bands with wide inset marginal bands. Armorer's mark. Lance rest decorated with file-work.

*Backplate*, admirably modeled, with similar recessed border but with continuous fluting. *Garde-reins* of a single lame, with border similarly recessed.

*Cuisses*, again with continuous flutings, save on shells where the fluting is broken into two areas very much as on elbows; lower border recessed.

*Boots* with plain greaves and with bear-toe sollerets, of which the terminal "cups" show triple roping.

Restorations few for a suit of this importance. Arm-pit roundels are modern, and left gauntlet and kop; also one boot.



[PLATE L]

311. THREE-QUARTER SUIT FOR YOUTH

South German (Austrian?), 1620

2900.

Of bright steel, splinted, à l'écrevisse, originally of light pavanado finish, decorated with numberless steel rivets (a hundred alone on cuisse-tasset). Intended for service, weighing 45 lbs. (helmet 6, breast, 7, back with skirt 11).

*Helmet* with the broad ventail of the period, with breathing aper-

[Continued]

### 311. *Concluded*

tures arranged as ornamental rosettes; visor modeled to forehead and base of comb; below chin a single neckplate, which is wide, deep, angular over breastbone.

*Collettin* of corresponding depth.

*Breastplate*, heavy, an *anime*, splinted in lower half (four lames), retaining peak, or *tapul*, at base. Over breastbone, on engraved medallion, with gilded and punctate background, knight kneeling before crucified Christ, crowned Virgin and Child, all framed in broad late renaissance wreath divided into four divisions. Peripheral borders with deep chiseled lines; splints with serrate upper borders, deeply chamfered, points decorated with bright rivet heads. Original lining.

*Backplate* of corresponding style, with deep heavy *garde-reins* of six lames.

*Cuisses* broad-hipped, of twenty lames, including knee-kops. Original linings, retaining straight border of red velvet.

*Arm Gear* complete, with broad encircling pauldrons of many plates (12), crisply ridged in median line. Elbow-kops of narrowest form, indented at junction of elbow and shell.

All parts belonging together and authentic, save gauntlets, back neck-lame of helmet, and front neck-lame of gorget,—these probably dating from 1880.

Needless to comment on the rarity of such a juvenile harness which, also, is of high quality and remarkable preservation,—sign that it has long been kept in the same place. Its interior is even unrusted, with *cuisse* linings intact, including garniture of ruby velvet. On this side of the Atlantic we know of but one other suit of armor of this kind, smaller, it is true, but poorly preserved and considerably restored.



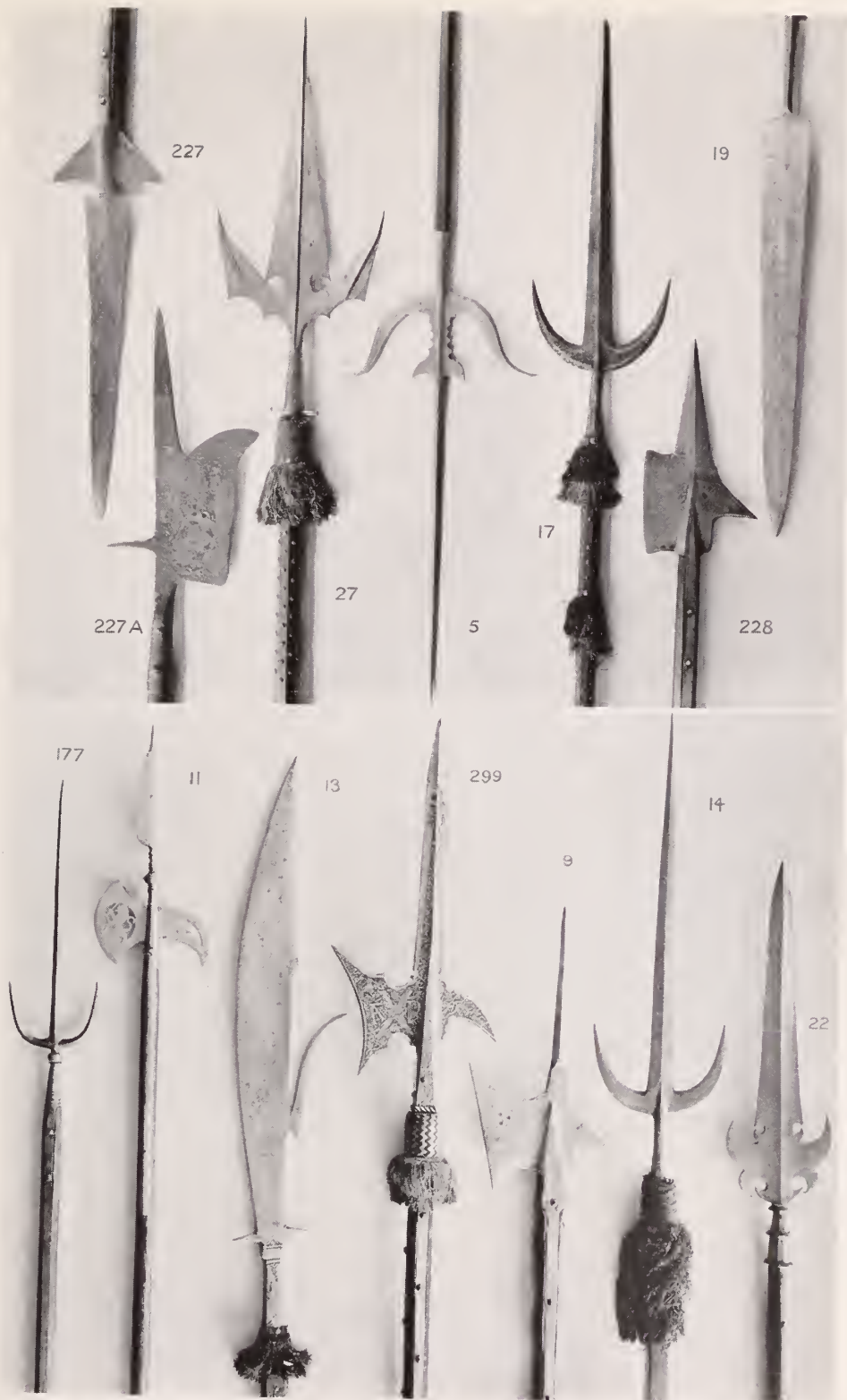
[PLATE LI]

—X—END OF SECOND AND LAST SESSION—X—



## THE PLATES





TYPES OF EARLY POLEARMS





ENRICHED PISTOLS, XVIII CENTURY





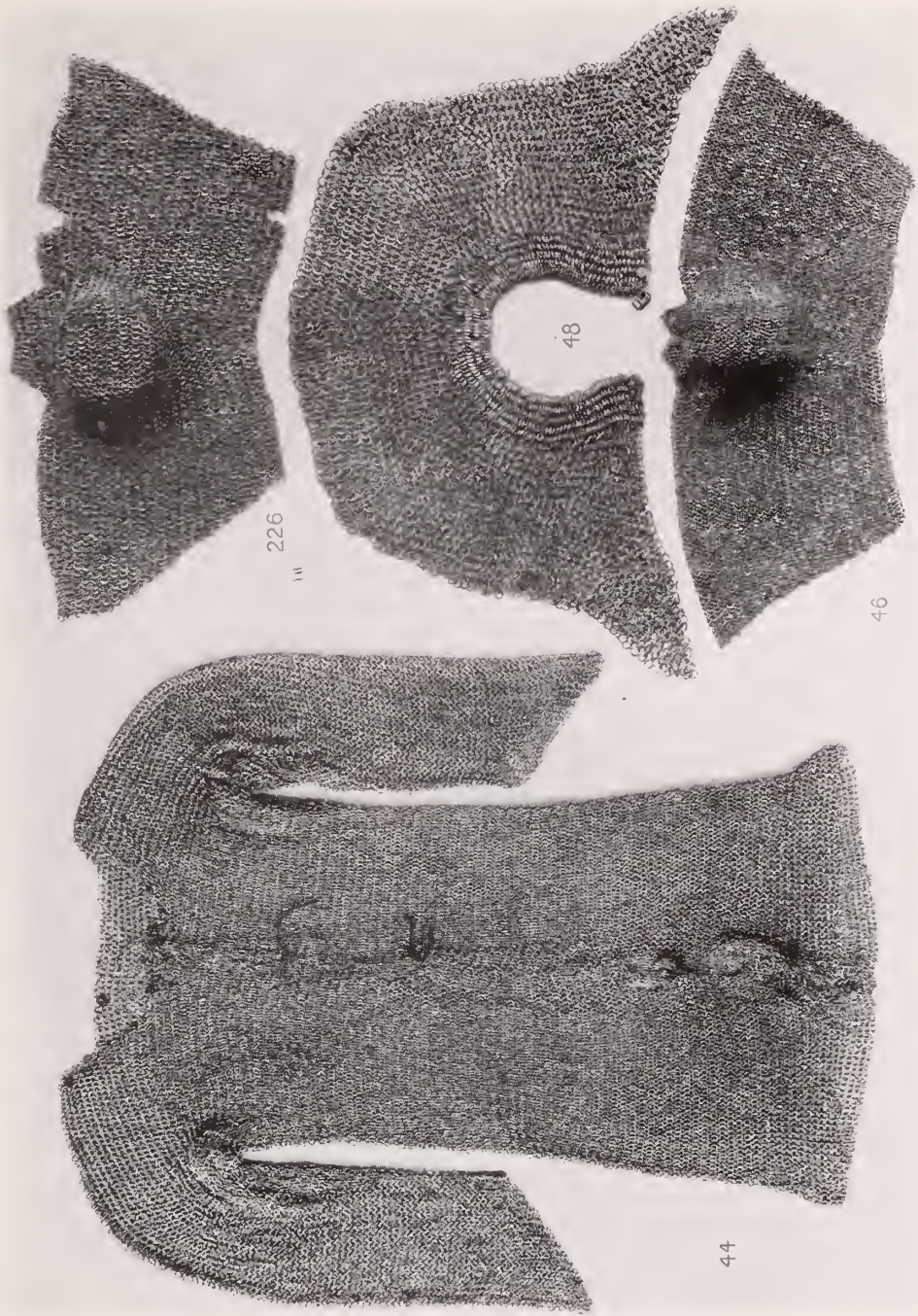
TYPES OF PISTOLS, XVIII CENTURY





REVOLVING GUN AND SELF-CHARGING PISTOL, ABOUT 1700





SHIRT OF MAIL, STANDARD AND BRAYETTES, XVI CENTURY





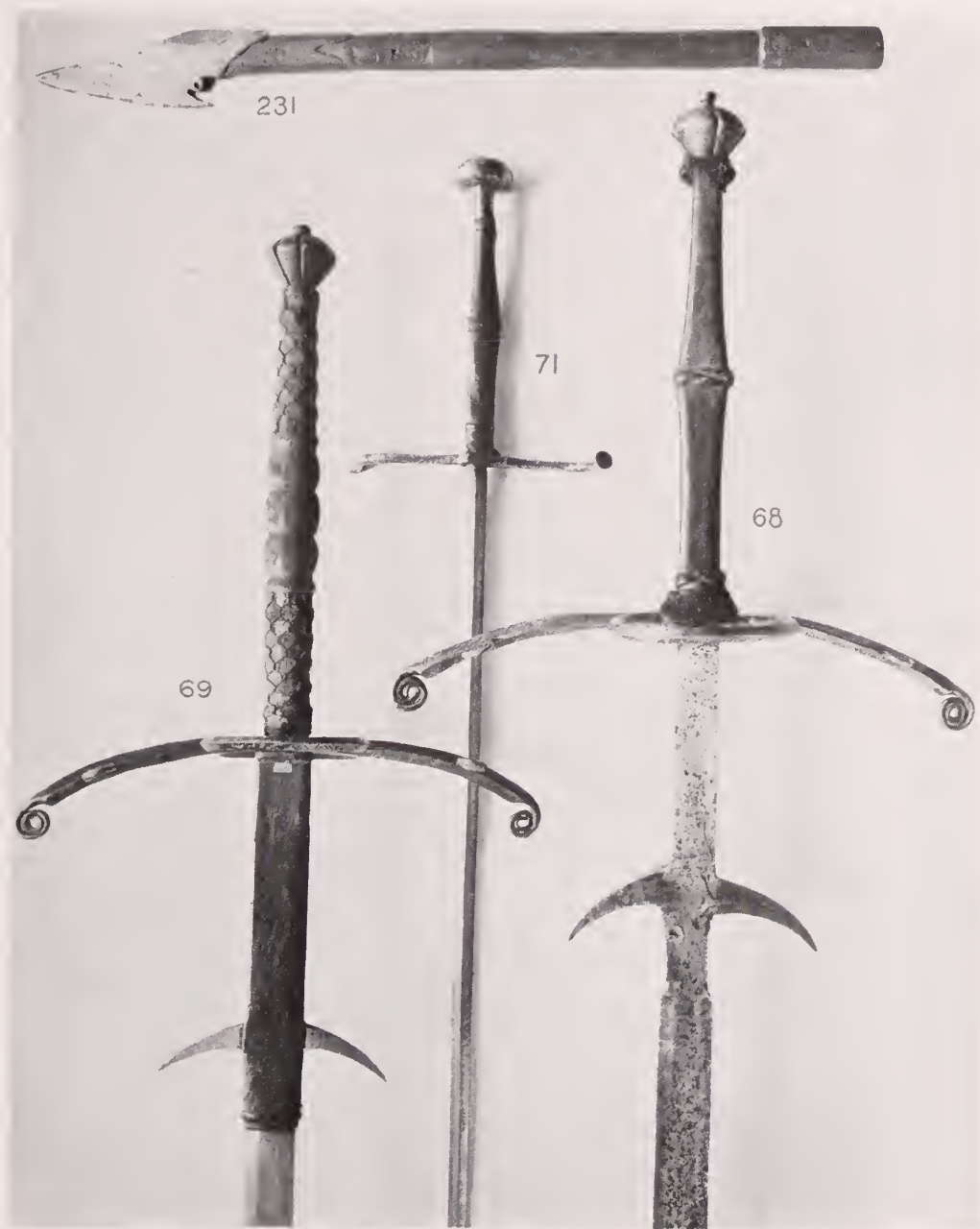
MACE, STATE SWORD, CINQUEDEA, CALENDAR SWORD, RAPIER-BROAD-SWORD AND HIGHLAND PISTOLS, XVI-XVIII CENTURY





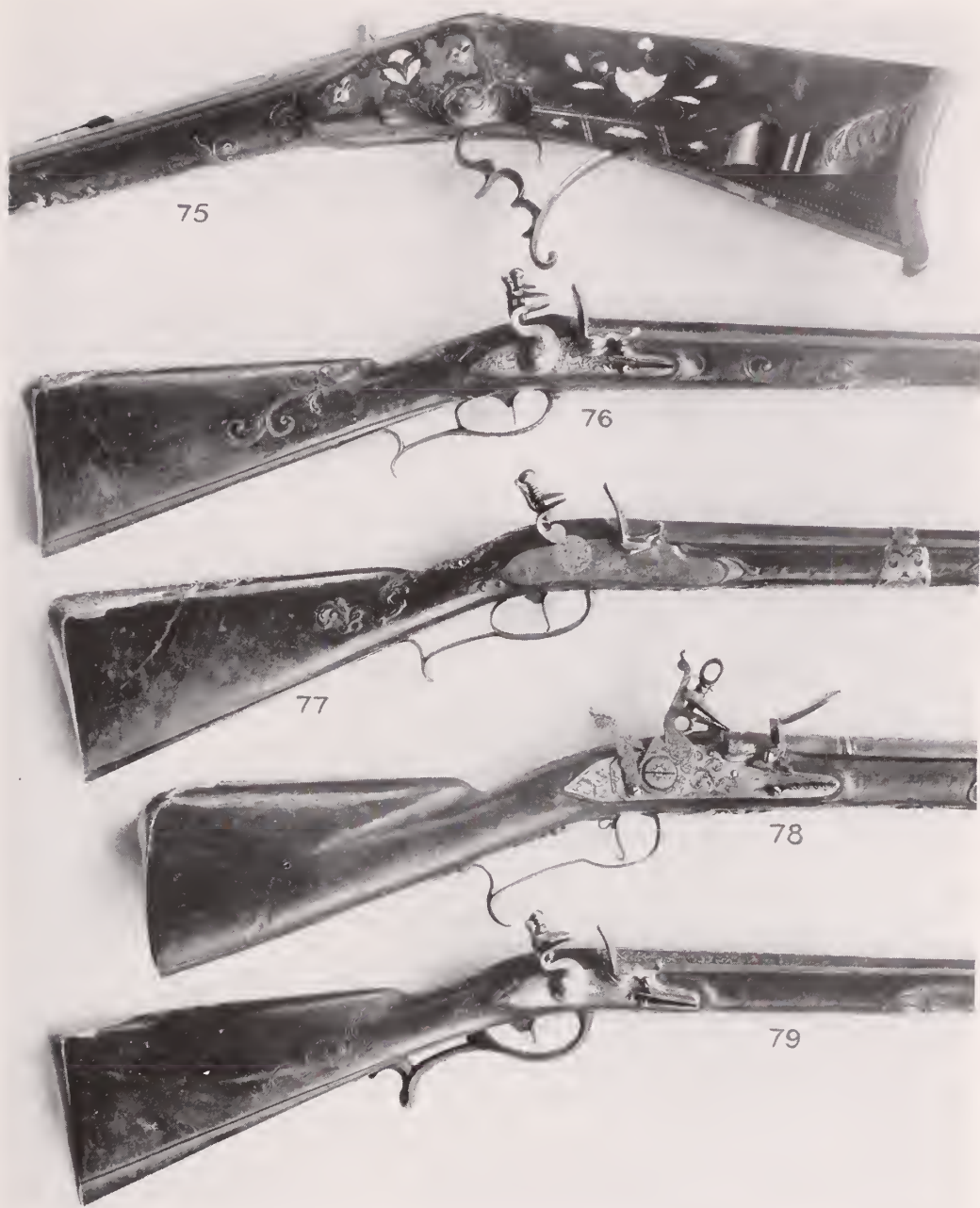
ENRICHED SWORDS, XVI-XVII CENTURY





2-HANDED SWORDS, THROWING-AXE AND PANZERBRECHER





ENRICHED GUNS, XVII-XVIII CENTURY





TYPES OF GUNS, XVII-XVIII CENTURY





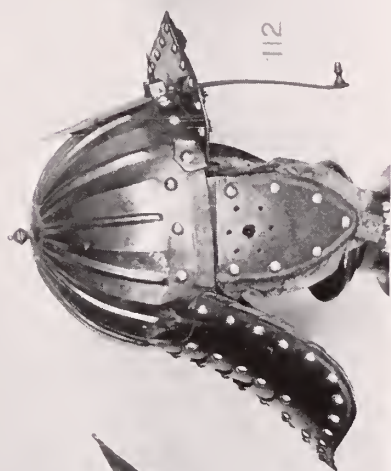
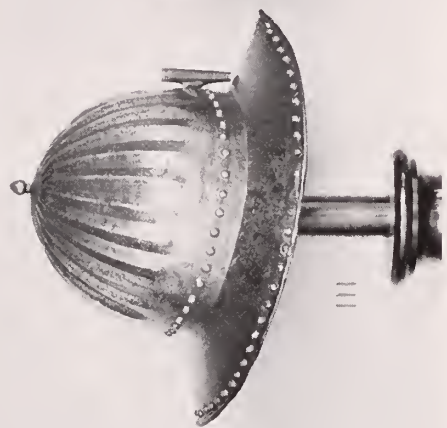
ENRICHED GUNS, XVIII CENTURY





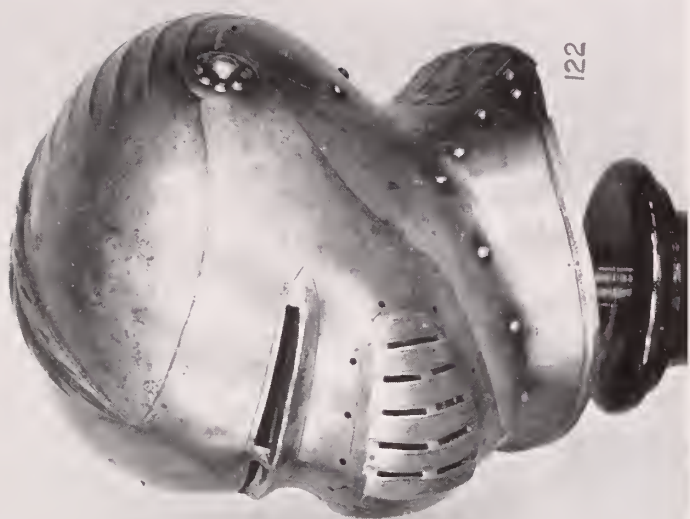
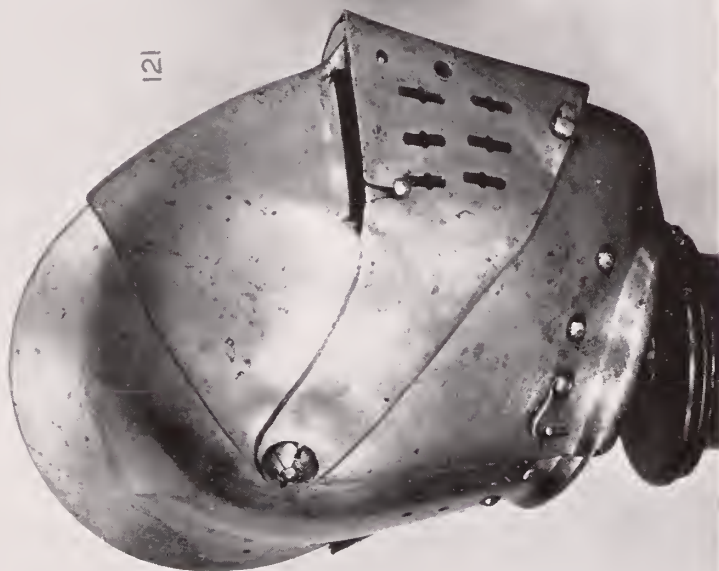
SPANISH CABASSET OF FAMILY DE LUNA AND ITALIAN MORION-CABASSET, XVI CENTURY





ITALIAN MORION-CABASSETS, XVI CENTURY. DUTCH PIKEMAN'S POT AND BLUED AND GILDED  
LOBSTER-TAILED BURGONET, XVII CENTURY





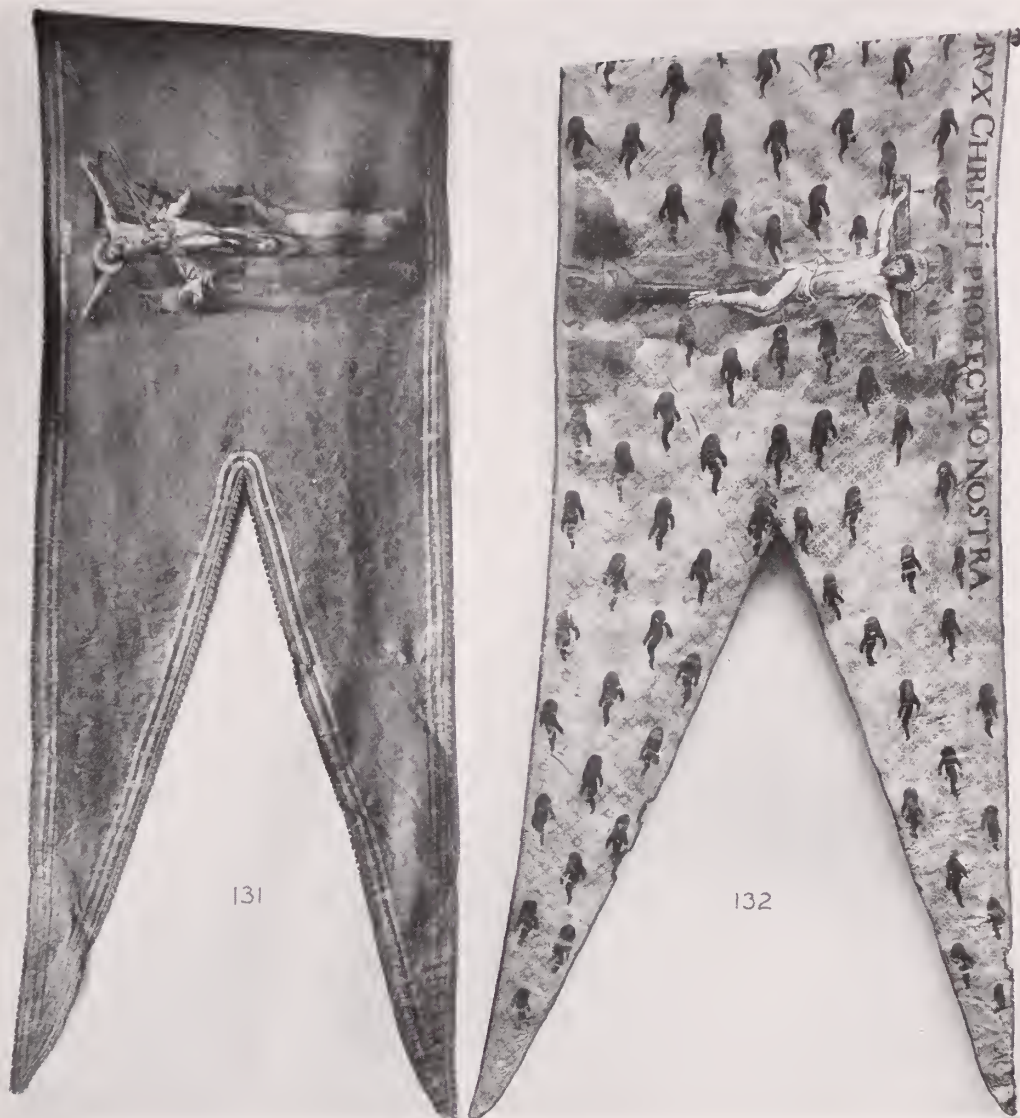
TILTING ARMET AND MONKEY-FACE MAXIMILIAN CASQUE, XVI CENTURY





PENNON SHAFTS AND CARROUSEL LANCES, 1700





STATE BANNERS OF BROCATELLE, XVII CENTURY





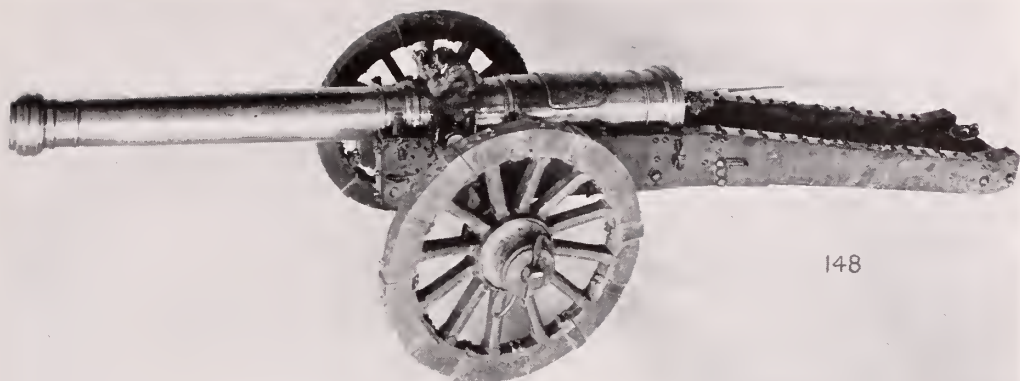
ENRICHED SHIELD, QUIVER, GAUNTLET AND CUISSE, XVI CENTURY





FLEUR-DE-LYS ARMOR, XVI CENTURY





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MODELS OF CANNON, XVII-XVIII CENTURY





GUN CHEST AND MODEL OF MORTAR, XVII CENTURY





MUSKETEER'S EQUIPMENT, XVII CENTURY





ENRICHED GUNS, XVII-XVIII CENTURY





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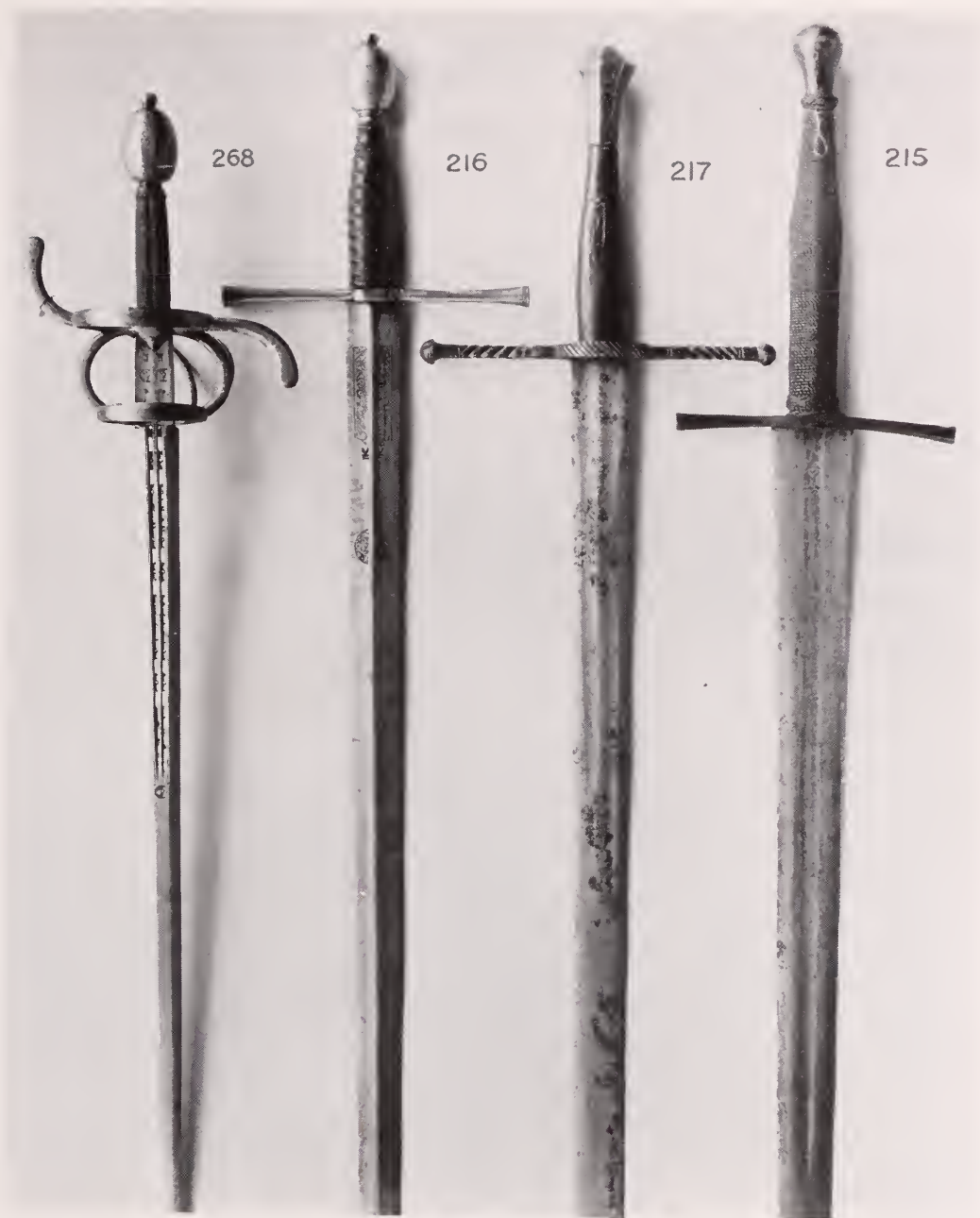
212





PRINCELY GUN AND ENRICHED WALL PIECE, XVII AND XVI CENTURY





KNIGHTLY SWORDS AND RAPIER, XV-XVI CENTURY





KNIGHTLY SWORD, CINQUEDEA AND SPURS, XIII-EARLY XVI CENTURY





GOTHIC SALADE AND BAVIÈRE, XV CENTURY





ENRICHED WHEELLOCK DAGS, XVI CENTURY





PRINCELY WHEELLOCK PISTOLS AND GUN, XVII CENTURY





PRINCELY WHEELLOCK DAGS, XVII CENTURY





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PRINCELY BRESCIAN PISTOLS BY FRANCINO, XVII CENTURY





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PRINCELY NEAPOLITAN PISTOLS, XVIII CENTURY





WALL PIECE AND EARLY CANNON, XVII CENTURY

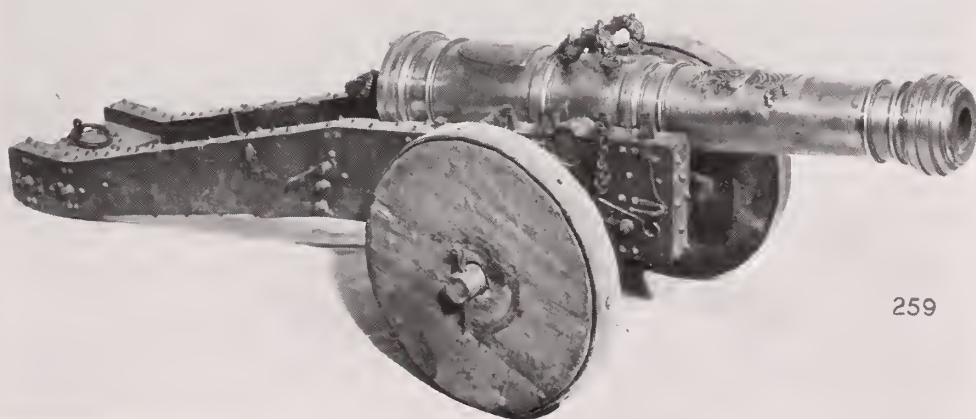




255



255 A



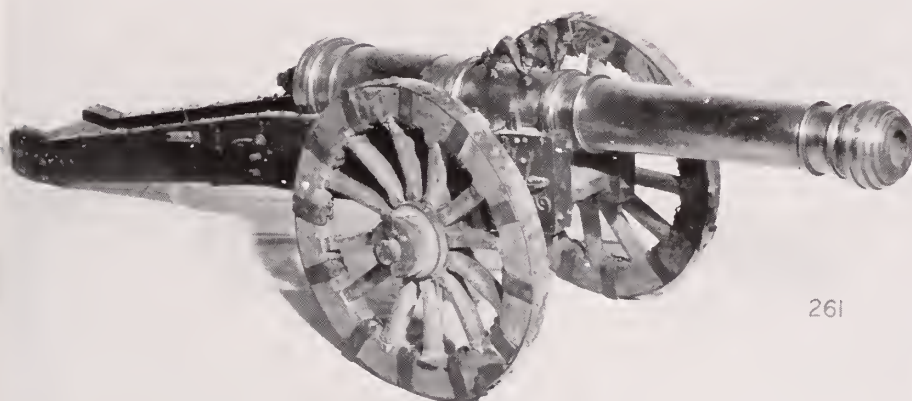
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BRONZE CANNON, XVII-XVIII CENTURY





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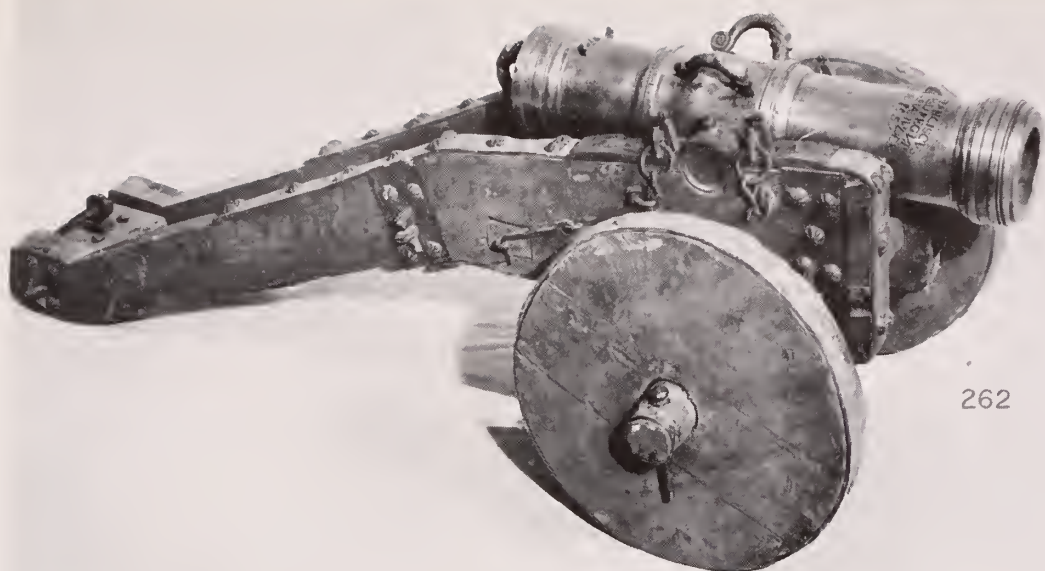
261



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CANNON, XVII-XVIII CENTURY





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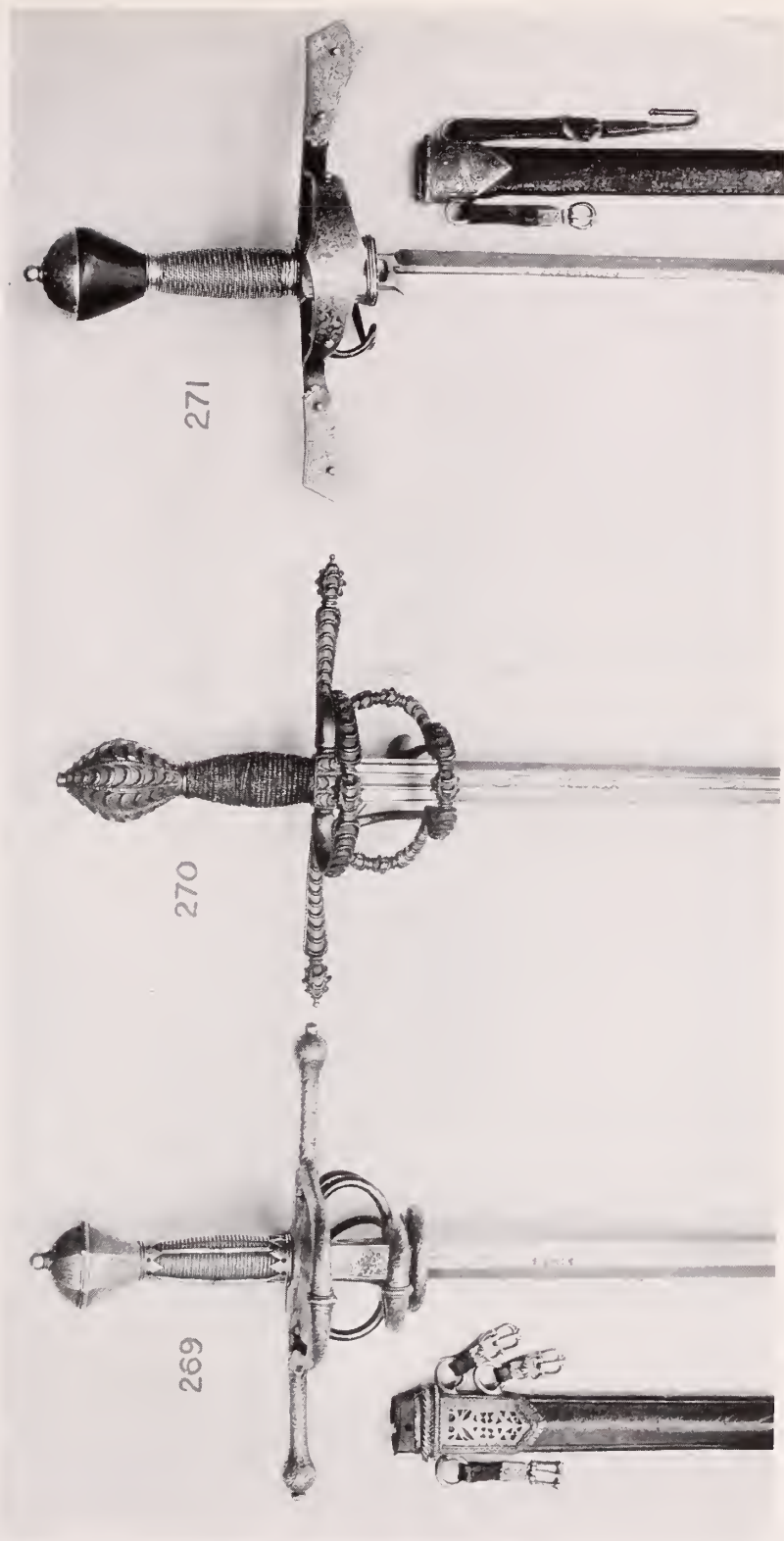
265



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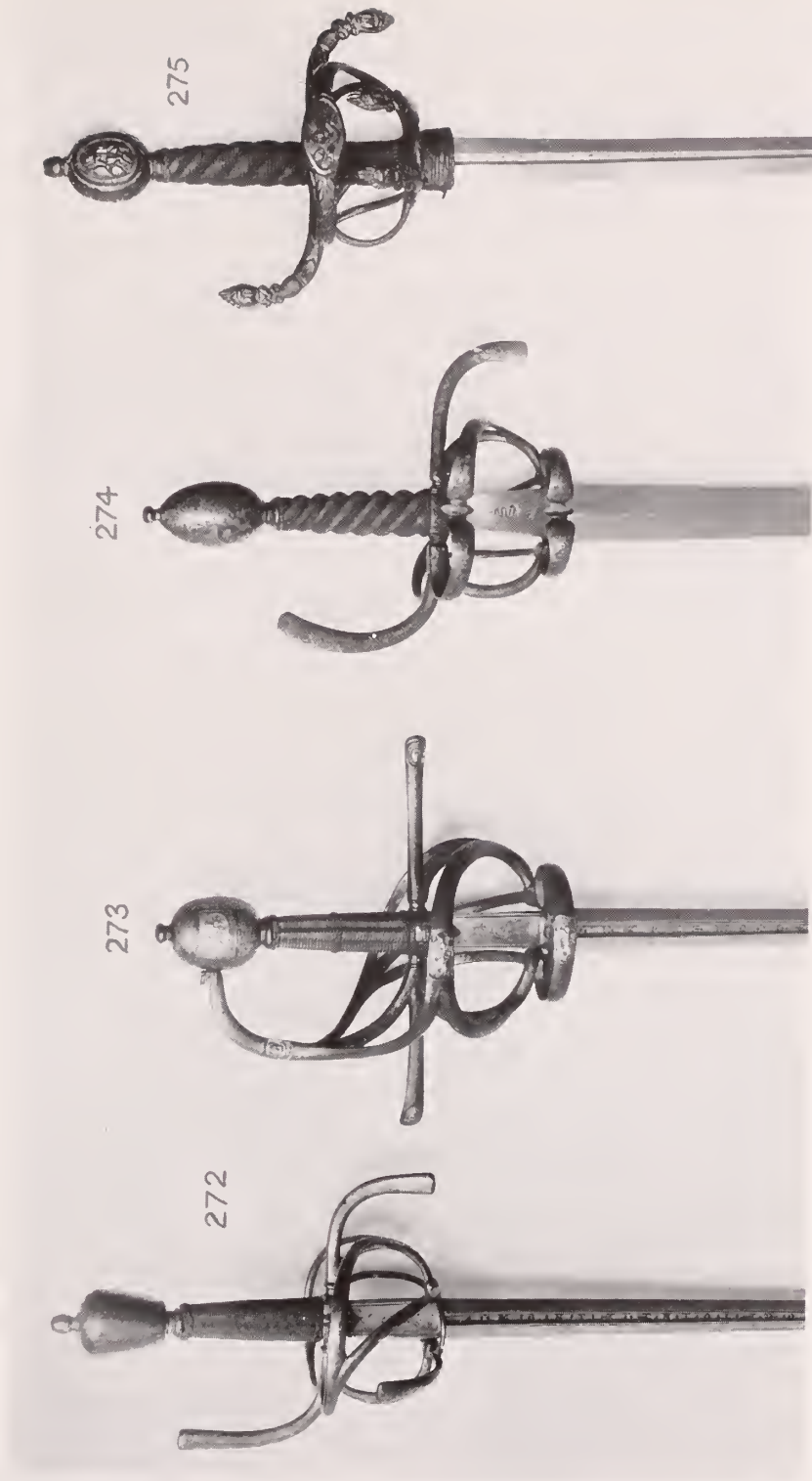
CANNON AND WALL PIECES, XVII-XVIII CENTURY





SAXON COURT RAPIERS, XVI-XVII CENTURY





SAXON COURT RAPIERS, XVI-XVII CENTURY





SAXON COURT RAPIER AND DAGGER, XVI CENTURY





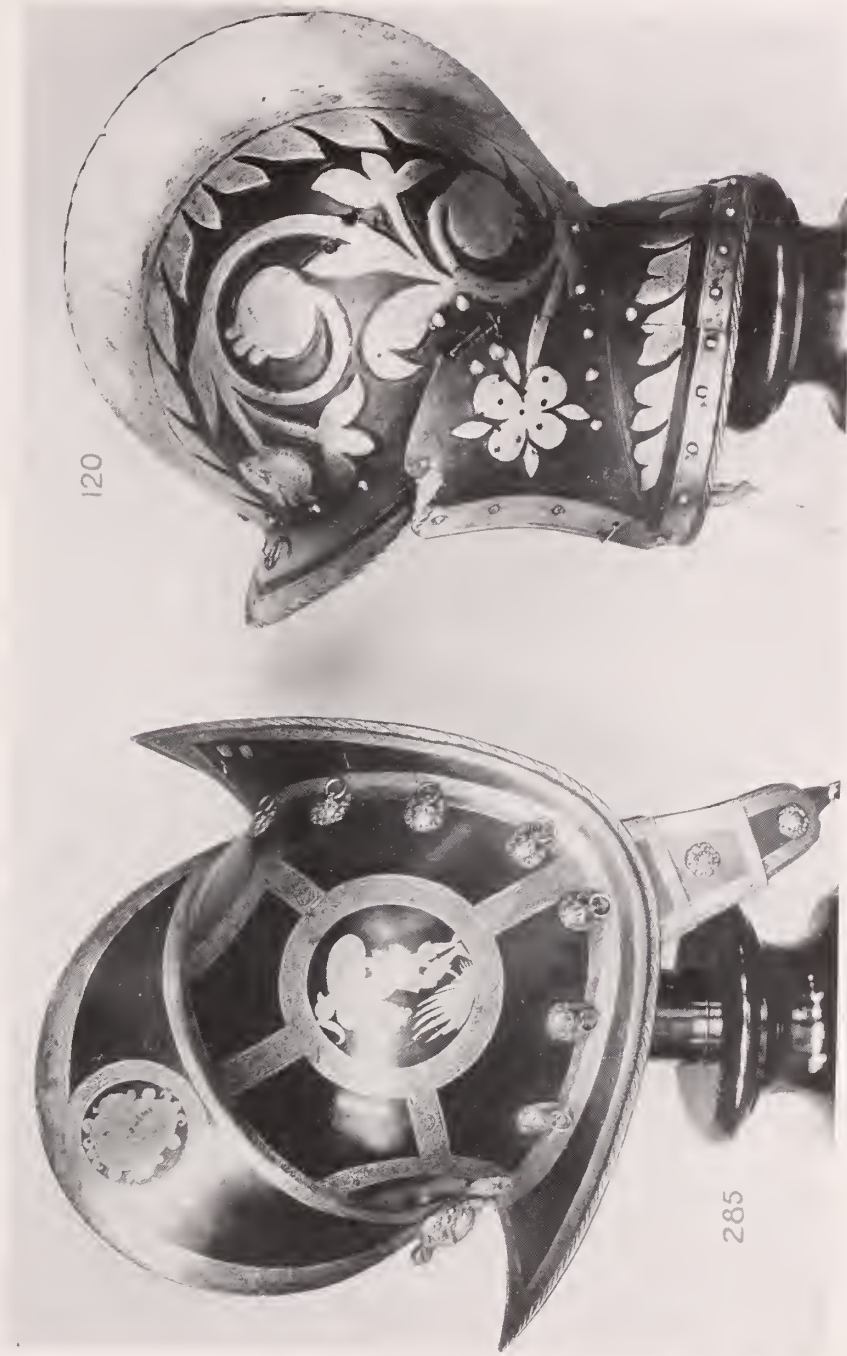
SAXON COURT DAGS, XVI CENTURY





SAXON COURT POWDER-FLASK, CARTRIDGE BOX AND DAGGER  
XVI-XVII CENTURY





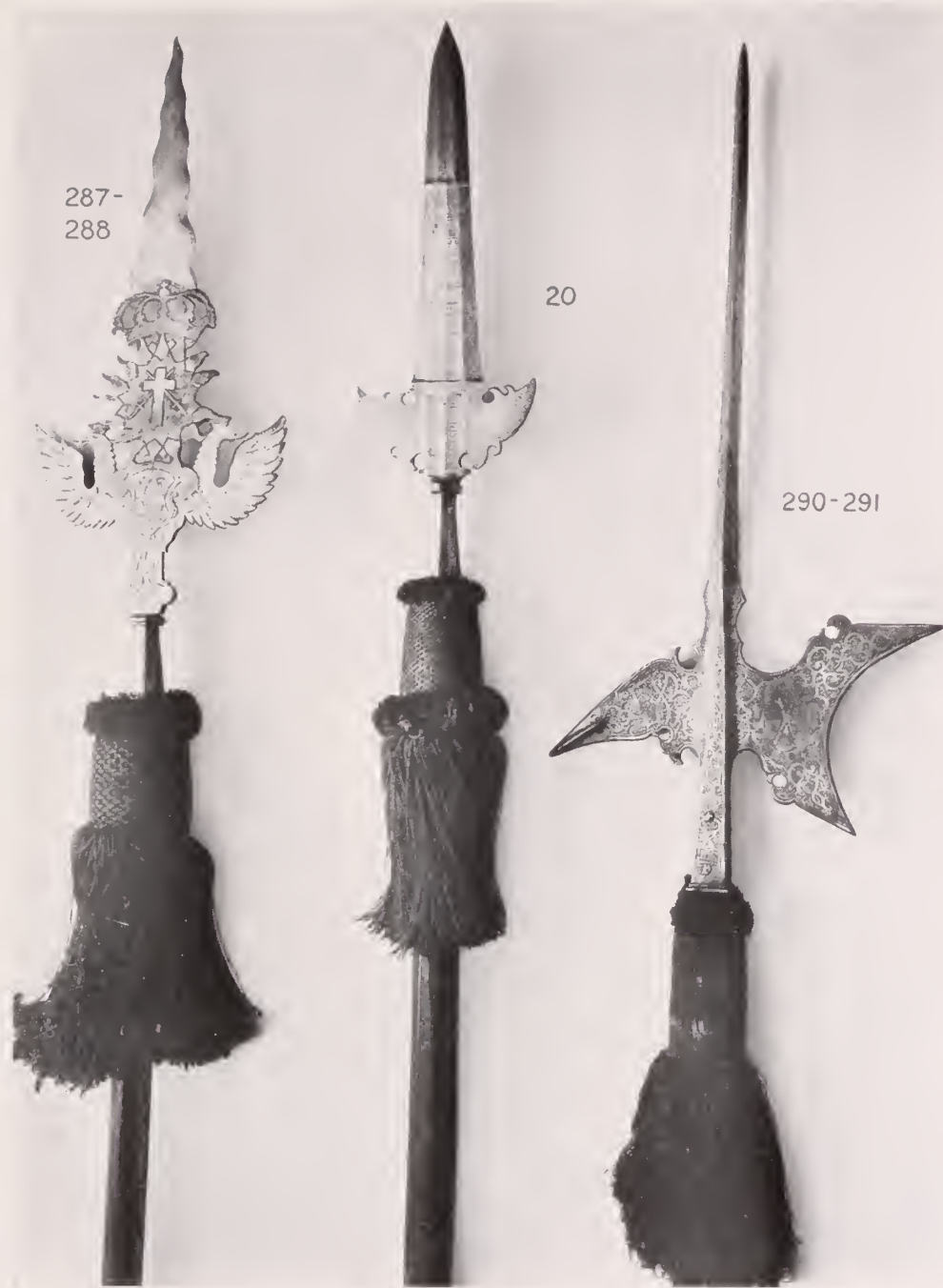
SAXON MORION OF GUARD OF CHRISTIAN II AND EMBOSSED BURGNET, XVI CENTURY





PFEFFENHAUSER ETCHED AND GILDED BURGNET OF GUARD OF  
CHRISTIAN I, XVI CENTURY





ENRICHED STATE HALBERD AND PARTISANS, XVII CENTURY





STATE HALBERD, COUSA, AND PARTISANS, XV-XVI CENTURY





STATE HALBERDS AND PARTISAN, XVII CENTURY





ENRICHED ARMOR, XVI-XVII CENTURY

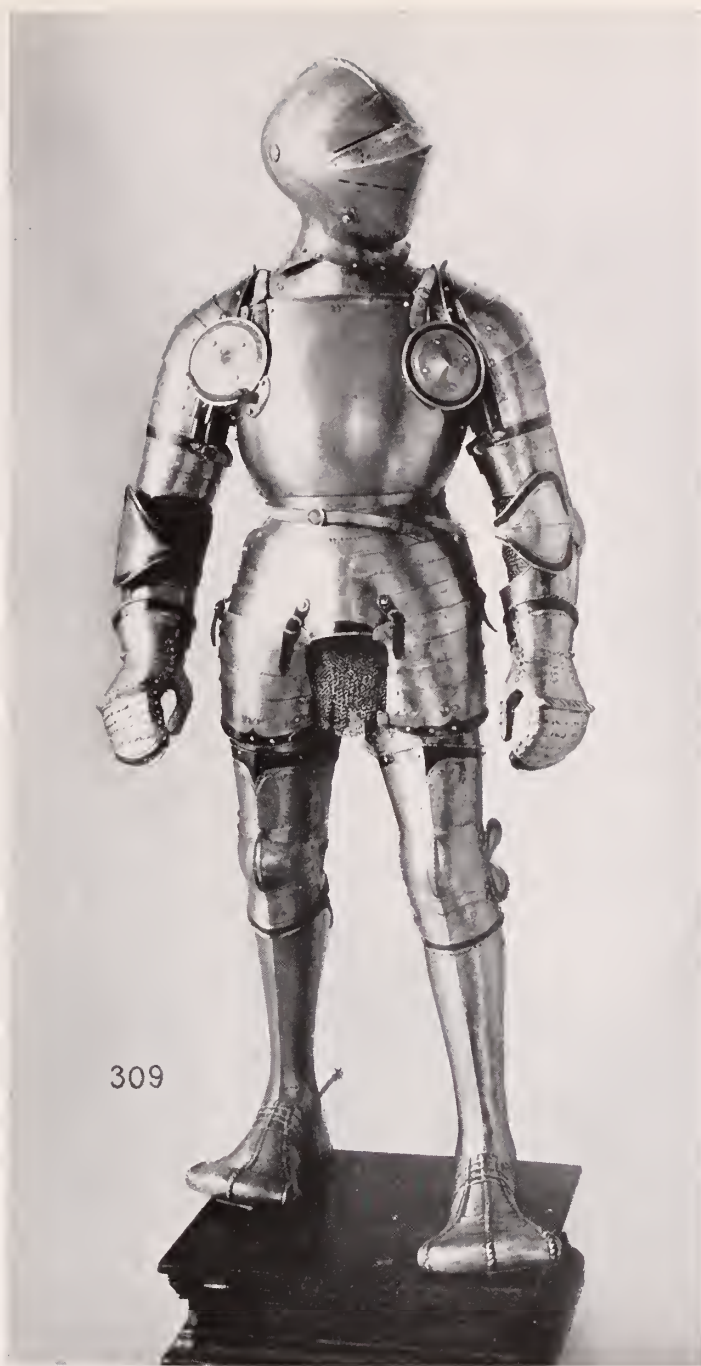


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BLACK AND WHITE HALF-ARMOR, XVI CENTURY

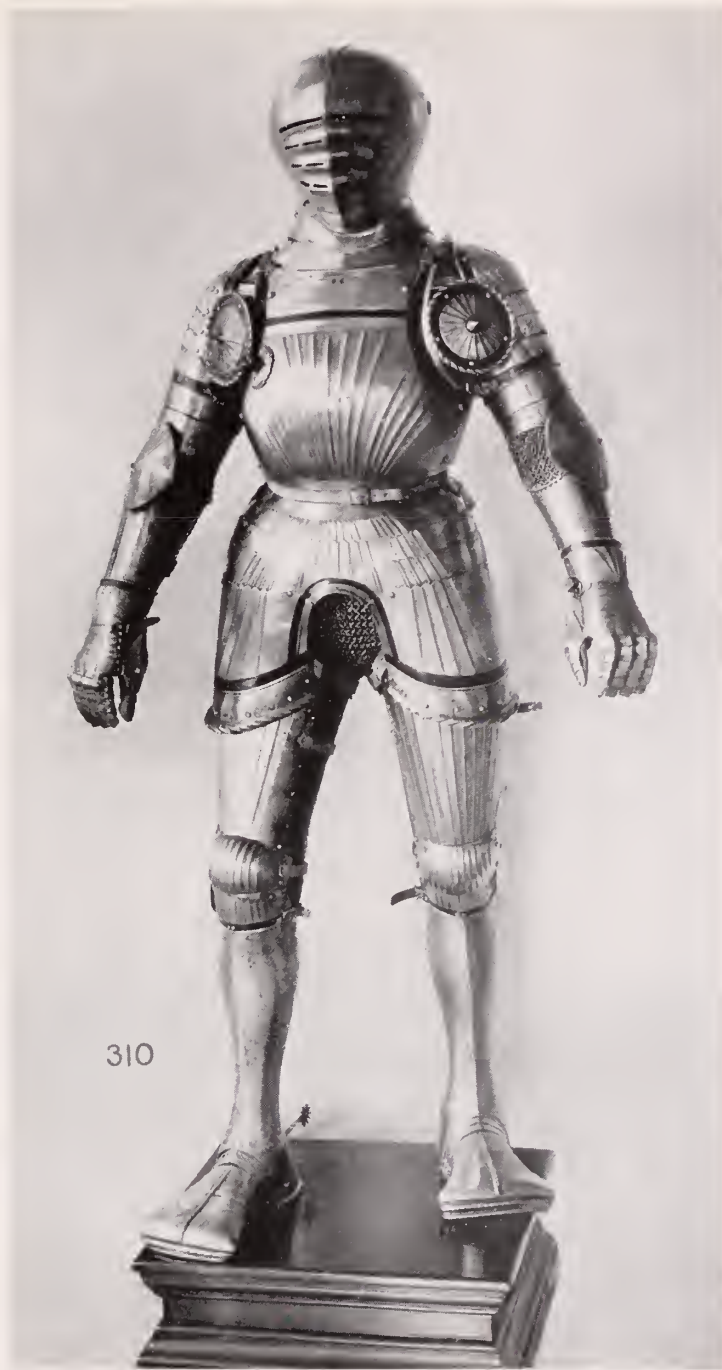




309

GERMAN ARMOR, 1540





310

MAXIMILIAN ARMOR, 1510





THREE-QUARTER SUIT FOR YOUTH, 1620







# LIST OF ARTISTS REPRESENTED

[*Not including poinçons lacking names or initials*]

|                                      |                                            |
|--------------------------------------|--------------------------------------------|
| A (AUGSBURG)                         | Dag 239                                    |
| ADAM, Franz. Feldsberg               | Guns 90, 92                                |
| ADAM, Franz. Zisterstorf             | Gun 191                                    |
| AIALA, Tomaso de. Toledo             | Burganet 286                               |
| AUGSBURG guild mark                  | Rapier 72                                  |
| B., H. Dresden                       | Dag 282                                    |
| BADILLE, Maffeo. Brescia?            | Snaphaunce pistol 41                       |
| BAPTISTA, Michael. Naples            | Pistols 241                                |
| BARBAR                               | Pistols 35                                 |
| BIRON (Lambert)                      | Gun 93                                     |
| BONAFINI, F.                         | Gun 198                                    |
| C., E.                               | Rifle 213                                  |
| CERMAK. Pressburg                    | Gun 87                                     |
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